BEETHOVEN'S ORCHESTRA AT THE ROMANTIC PIANO: UNDERSTANDING THE PIANO TRANSCRIPTIONS OF "MARCIA ALLA TURCA" FROM BEETHOVEN'S *THE RUINS OF ATHENS* BY FRANZ LISZT AND ANTON RUBINSTEIN

Jeongmi Yoon

Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

August 2021

APPROVED:

Joseph Banowetz, Major Professor
Elvia Puccinelli, Committee Member
Adam Wodnicki, Committee Member
Steven Harlos, Chair of the Division of Keyboard Studies
Jaymee Haefner, Director of Graduate Studies in the College of Music
John W. Richmond, Dean of the College of Music
Victor Prybutok, Dean of the Toulouse Graduate School

Yoon, Jeongmi. *Beethoven's Orchestra at the Romantic Piano: Understanding the Piano Transcriptions of "Marcia alla turca" from Beethoven's* The Ruins of Athens *by Franz Liszt and Anton Rubinstein*. Doctor of Musical Arts (Performance), August 2021, 80 pp., 3 tables, 50 musical examples, bibliography, 37 titles.

The transcriptions of Franz Liszt (1811-1886) and Anton Rubinstein (1829-1894) on Beethoven's "Marcia alla turca" serve as unique examples within the area of transcription since each of these important virtuosos transcribed the movement with drastically different results. Liszt's *Capriccio alla turca* (1846) is built on Beethoven's thematic materials although it is presented with a greatly embellished accompaniment providing countermelodies, expanded passages, and vigorous rhythmic features. In contrast, Rubinstein's *Turkish March* (1848) attempts to capture Beethoven's original (1811) as closely as possible adhering to the form and harmonies. Each composer's approach served to showcase new pianistic innovations capturing orchestral sonorities at the piano previously unimagined. This dissertation offers musical insight for two less well-known works from significant pianist-composers which should receive further attention. Additionally, this research provides greater documentation for the compositions of Rubinstein, supplementing the historical accounts of his abilities as a performer. Examination and comparative analysis of each transcription not only illuminates the creative approaches each composer employed in creating his transcription, but also serves pianists wishing to perform these neglected works.

ACKNOWLEDGEMENTS

Several inspiring artists helped with the development and refinement of this dissertation, without such support writing this work would have been a distant prospect. I would like to thank each of my board members Professor Joseph Banowetz, Dr. Elvia Puccinelli, and Professor Adam Wodnicki whose contributions were insightful, tangible and often helped to create a path forward.

To Professor Banowetz for awakening my inner artist and unlocking areas of music that I could not have discovered without his guidance.

To Dr. Puccinelli for instilling confidence in my own abilities, helping to open my ear, and demonstrating perpetual energy in all matters.

I would like to thank Dr. Julia Hwakyu Lee and Dr. Hyun-ok Moon for building the foundation of my musicianship, planting the idea of studying abroad and providing continual support in my life.

Last but not least, I would like to express my gratitude to my family for supporting my dreams and, especially, to my husband, David Schreiter for his unwavering support and sacrifice.

TABLE OF CONTENTS

Page

LIST OF TABLES

Page

LIST OF MUSICAL EXAMPLES

Page

INTRODUCTION

This dissertation examines piano transcriptions of Beethoven's "Marcia alla turca" from *The Ruins of Athens* (1811) by two of the most highly regarded piano virtuosos of the nineteenth century, Franz Liszt (1811–1886) and Anton Rubinstein (1829–1894). These transcriptions of Beethoven's "Marcia alla turca" serve as unique examples within the area of transcription, since these important virtuosos transcribed the movement with dramatically different results.

Liszt's *Capriccio alla turca* (1846) is built primarily on the melody of Beethoven's "Marcia alla turca," although presented with a greatly embellished accompaniment that provides countermelodies, expanded passages, and vigorous rhythmic features. Liszt also expands the form considerably by freely developing thematic material from the fourth movement, "Chorus of Dervishes," from *The Ruins of Athens,* before returning to the March, to which he provides further virtuosic treatment. In contrast, Rubinstein's transcription (1848) attempts to capture Beethoven's work as closely as possible, adhering to the original form and harmonies while embodying the grace and power of the orchestra at a single instrument.

As Liszt and Rubinstein were among the most influential virtuoso pianists of their age, this study provides perspective on the Romantic era approach to the piano as a whole. Although one finds plentiful scholarship on Liszt transcriptions of Berlioz's *Symphonie Fantastique* or Schubert's *Lieder*, the current state of research addresses his *Capriccio alla turca* insufficiently, despite its craftsmanship. Not dissimilarly, the state of research in relation to Rubinstein's compositional achievements can be readily augmented as well. Most scholarship focuses on Rubinstein's remarkable abilities as a performer, often highlighting his series of seven historical concerts that showcased his vast repertoire or his founding of the St. Petersburg Conservatory.

In contrast, this dissertation offers musical insight into two less well-known works from

significant pianist–composers which should receive further attention. In addition, this research provides greater documentation for the compositions of Rubinstein, supplementing the historical accounts of his abilities as a performer. Examination and comparative analysis of each transcription not only illuminates the creative approaches each composer employed in creating his transcription but will also serve pianists wishing to perform these neglected works.

CHAPTER 1

THE TREND OF TRANSCRIPTIONS IN THE ROMANTIC ERA

A New Genre: Practical Music Making for the Amateur

During the Romantic era, the piano reached a new height of popularity; the instrument could be found among most middle-class households as a symbol of entertainment and social status. "The rise of a new musical audience, the middle class, called for the emergence of a new type of music,"[1] remarks Michael Kozlovsky. The new music in question was largely written for the piano and, by extension, the genre of the piano transcription. The medium of transcription provided amateur musicians the opportunity to perform operatic and orchestral music of the day using a single instrument. One author represents the orchestral performance history of the time in this way:

> Court orchestras in the eighteenth century had played to mixed audiences of nobility and city people. The new orchestras drew a primarily middle-class audience, often the very same people whose enthusiasm for home music-making sustained the market for songs and piano music. Many orchestral pieces were available in piano transcriptions for home performance, which is often how people got to know them; the experience of hearing an orchestra was still a relatively rare event.[2]

Even in cities such as Paris that valued the arts highly and could be considered a hub of musical activity, symphonic concerts were uncommon. The salon pianist Stephen Heller (1815–1888) wrote:

> But the same was the case with all the great compositions for orchestra, or orchestra with chorus, arranged in a similar form. How often we must have played Beethoven's symphonies it is impossible to tell; and how we enjoyed them! All the more as the opportunities of hearing them performed by the orchestra were then most rare, the Concerts du Conservatoire bringing forward only two or three during a season, so that

[1] Michel Kozlovsky, "The Piano Solo Transcription in the Romantic Period: Three Examples from Liszt, Godowsky and Busoni," (DMA document, Indiana University, 1983), 6.

[2] J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 8th ed. (New York: W. W. Norton, 2009), 635.

certain of them, for instance Nos. 4, 7 and 9, were heard perhaps once in three or four years.[3]

Reasons for the Popularity of Transcriptions: Capabilities of the Piano[4]

The piano arrangement and transcription became extremely popular in the Romantic era for a number of reasons. With a piano in every cultured household across Europe, the instrument played a significant role in musical entertainment and education, effectively serving as a household orchestra.[5] The piano was and is one of the few instruments capable of capturing the musical spirit of the chamber and symphonic repertoire. This became even more true of the piano of the Romantic era, as the instrument's range had been expanded, creating an even greater means of expressive possibility. Although different piano makers adopted changes at different times, the trend to develop the range of the piano began sometime in the 1790s, growing from five and a half to six and a half octaves, before reaching its modern standard of seven octaves in 1860.[6]

The instrument's dynamic capabilities were also increased, as several piano makers began to develop a larger body, soundboard, and more robust frame. Although the *Stodardt* firm in London had used metal in order to brace piano frames in the early 1780s, makers such as Alphaeus Babcock of Boston began producing full, single, cast-metal frames in 1825.[7] Another addition introduced by Henri Pape of Paris in 1821 was the use of cross-stringing; the musicologist Frank Kirby states the importance of this innovation:

---

[3] Harold C. Schonberg, *The Great Pianists* (New York: Simon & Schuster Paperbacks, 1987), 128.

[4] Evlyn Howard-Jones, "Arrangements and Transcriptions," *Music & Letters* 16, no. 4 (October 1935): 307.

[5] Ibid.

[6] Frank Eugene Kirby, *Music for Piano: A Short History* (New York: Free Press, 1966), 206.

[7] Ibid.

> [I]nstead of having all the strings running parallel to each other, they are arranged in two layers, the treble strings in a fan underneath and the bass strings on top. This not only allowed more strings to be positioned over the highly resonant central portions of the sound board, but also, by bringing the treble and bass strings close together, facilitated the generation of partial tones, thus producing a far richer tone quality.[8]

The Steinway firm, established in 1850, distinguished itself among piano manufacturers by incorporating cross-stringing with the more robust metal frame, creating a piano much like that of the concert grand in use today.[9]

Although the *una corda* pedal had been introduced by Cristofori in 1726, with the addition of more strings, new coloristic effects became possible.[10] Joseph Banowetz states in his authoritative guide to pedaling,

> On the pianos of the late eighteenth to early nineteenth centuries, the pianist could shift from the normal three-string (*tre corde*) position to one in which either two strings (*due corde*) or only one (*una corda*) would be struck, depending on how far the player depressed the pedal. This subtle but important choice does not exist on modern pianos but was readily available on the earlier instruments.[11]

Another important innovation on pianos of the Romantic era was "double escapement." The feature, created in 1821 by the Parisian firm of *Érard*, allowed the key of a single pitch to return to its active position, giving pianists the ability to restrike the key and execute repeated pitches in quick succession.[12]

The *sostenuto* pedal was a later feature added to the Romantic piano, enabling pianists to sustain specific pitches while leaving the others unaffected. The pedal contributed to the creation of a more complete instrument that gave pianists greater artistic options. The *sostenuto* pedal was

---

[8] Kirby, *Music for Piano*, 206.

[9] Ibid.

[10] Joseph Banowetz, *The Pianist's Guide to Pedaling* (Bloomington: Indiana University Press, 1992), 5.

[11] Ibid.

[12] Kirby, *Music for Piano*, 206.

first showcased in 1844 at the Paris Exhibition by the *Marseille* firm of *Boisselot et Fils.*[13] Over the next thirty years, a number of different piano builders experimented with the feature. By 1875, the Steinway firm in New York had begun incorporating it in their grand pianos and high-end uprights.[14] Not all manufactures of the time were excited to embrace the technology, with many European builders declining to introduce the feature. For example, the Steinway firm in Hamburg included it only on their nine-foot concert grands.[15] Most European pianists would not have had access to instruments with the middle pedal until the late Romantic period.

The Romantic piano also had inherent qualities as a polyphonic instrument, giving a single player the ability to achieve a variety of chordal and contrapuntal textures. An even greater variety of literature became accessible as four-hand arrangements of string quartets and symphonies were published. Two representative examples can be seen in Franz Liszt's complete solo piano transcriptions of Beethoven's Symphonies, completed in 1837–51. Another representative example of transcription in the Romantic era were the transcriptions by Carl Tausig (1841–1871) of *Sechs Sätze aus Streichquartetten* (Six Pieces from String Quartets) based on the works of Beethoven, which presented several movements from Op. 59 and Op. 135.

Reasons for the Popularity of Transcriptions: the Bach Revival[16]

Along with the innovations of the piano, the Romantic era saw a revival in the works of Johann Sebastian Bach (1685–1750), largely due to the scholarship and musical influence of Felix Mendelssohn (1809–1847). As a result of this early music revival, piano transcriptions emerged as a practical response to performing works originally composed for instruments that

[13] Banowetz, *Pedaling*, 4.

[14] Ibid.

[15] Ibid.

[16] Howard-Jones, "Arrangements and Transcriptions," 307.

had fallen out of favor during the Romantic era, such as the clavichord and harpsichord. Transcriptions of Bach's work would have favored an approach inherent to the Romantic era rather than historically informed performance. Pianists would probably have favored the use of pedal, a *legato* touch, *rubato*, and exploiting the instrument's dynamics capabilities. These performance practices would have suited the taste of the time while effectively exposing audiences to music of the past. Several famous pianists of the day created transcriptions of Bach's work. Johannes Brahms (1833-1897) arranged the *Chaconne in D minor*, BWV 1004 for the left-hand alone. Liszt produced several transcriptions of Bach's organ literature, such as the *Great Fantasia and Fugue in G minor*, BWV 542 and *Six Preludes and Fugues*, BWV 543–548. Perhaps inspired by Liszt, his formidable student Tausig also produced several transcriptions of Bach's work, including *Six Chorale Preludes*, the *Toccata and Fugue in D minor*, BWV 565, as well as the *Prelude, Fugue and Allegro in E-flat major*, BWV 998. The popularity of transcribing Bach's work continued into the twentieth century as well; among some notable transcriptions are Ferruccio Busoni's *Chaconne in D minor,* Dinu Lipatti's *Jesu, Joy of Man's Desiring,* BWV 147 and Wilhelm Kempff's *Largo* from the *Concerto No.5 in F minor,* BWV 1056 to name a few.

Reasons for the Popularity of Transcriptions: The Influence of Liszt[17]

Another contributing factor to the popularity of the piano transcription was the overwhelming influence of Liszt. Although the piano transcription could serve as a practical medium for the amateur musician, in the hands of Romantic composer–pianists, it offered opportunities to explore new areas of expression and virtuosity at the instrument. The concept of

[17] Howard-Jones, "Arrangements and Transcriptions," 307.

transcription existed long before Liszt, yet no figure in history invested more expertise and energy in the medium.

Liszt had created a number of transcriptions beforehand, but his set of *12 Lieder von Franz Schubert* (LW A42) from 1838 would become unprecedentedly popular. These transcriptions had an enormous impact on Romantic pianism and helped to firmly establish Schubert's name, which additionally elevated the art song genre. Liszt's transcriptions impacted how the instrument and future transcriptions were approached, as well as which pieces appeared on concert programs. Liszt's artistic focus and innovations in this area were so profound that even critics who were not known to favor his music recognized the achievement. One of the most influential and conservative music critics of the day, Eduard Hanslick (1825–1904), wrote, "Liszt transcriptions of Schubert's Lieder were epoch-making. There was hardly a concert in which Liszt did not have to play one or two of them—even when they were not listed on the program."[18]

Of all Liszt's transcriptions, none managed to capture the imagination of the public as this publication did. Gottfried Wilhelm Fink (1783–1846), the editor of *Allgemeine musikalische Zeitung*, a popular weekly music newspaper which covered many of the musical events of Europe, was overwhelmed by the response to Liszt's newest creation. Fink describes how

> Nothing in recent memory has caused such sensation and enjoyment in both pianists and audiences as these arrangements…. The demand for them has in no way been satisfied; and it will not be until these arrangements are seen on pianos everywhere. They have indeed made quite a splash.[19]

The genre was as satisfying to the musical amateur as it was to Liszt himself, allowing him to redefine what was possible at the instrument. Other performers of the day were keen to embrace

[18] Jonathan Kregor, *Liszt as Transcriber* (Cambridge: Cambridge University Press, 2010), 75.

[19] Ibid.

the Schubert transcriptions, which appeared frequently on the programs of pianists as esteemed as Clara Schumann (1819–1896) and Sigismond Thalberg (1812–1871). The transcriptions were highly influential on a number of composers, who tried their own hand at the process of the piano transcription as well: artists such as Stephen Heller, Liszt's teacher Carl Czerny (1791–1857), and César Franck (1822–1890), all produced versions of Schubert's Lieder.[20] One author summarized the role of the genre as follows: "Piano transcriptions flourished during the height of the Romantic Period. It was a popular genre of the time, championed by Liszt and his contemporaries, and perpetuated by their students into the early twentieth century. From 1900–1940, most piano recitals included at least one transcription."[21]

Examples of Nineteenth Century Transcription

A number of different approaches to transcribing works for the piano occurred during the nineteenth century, from the traditional to the revolutionary. Among the traditional approach[22] to transcription is Czerny's solo keyboard arrangement of the "*Lacrimosa*" from Mozart's *Requiem*, completed in 1828.[23] Aside from his Bach transcriptions, Tausig created a number of other works in the genre, by composers such as Scarlatti, Beethoven, and Liszt. Another of Liszt's esteemed students, Hans von Bülow (1830–1894), produced several transcriptions of operatic literature, such as Gluck's opera *Iphigenie in Aulis* as well as Wagner's *Tristan und Isolde*, Overture from *Die Meistersinger von Nürnberg*, and a quintet from Act III of *Die Meistersinger*. Liszt's rival and a significant virtuoso of the day, Thalberg, followed a similar path, presenting

[20] Kregor, *Liszt as Transcriber*, 76.

[21] Lino Rivera Rivera, "Transcriptions, Arrangements, Paraphrases, and Metamorphoses for Solo Piano" (DMA document, University of Maryland at College Park, 1997), 9.

[22] A traditional approach to transcriptions can be described as one which contains minimal embellishments and favors a note-to-note style where possible.

[23] Kregor, *Liszt as Transcriber*, 20.

fantasies on the operas of Mozart, Bellini, Rossini, Donizetti, and Verdi. Keith Anderson describes the popularity of this approach: "The fantasy on operatic themes was in the 19th century a composition of importance in its own right, serving to delight audiences by the familiarity of its melodic material and the ingenuity and artifice exerted in its virtuoso presentation."[24] The operatic fantasy can be considered a subgenre of piano transcription, as it adopts the new medium of expression while introducing the elements of a fantasy. As the material was originally composed for orchestra and voices, the process of transcription played an important role in capturing the essence of the music while transforming it into a convincing pianistic presentation.

Concert Trends in the Romantic Era

Early Nineteenth Century Concert Format

In the first half of the nineteenth century, concert programs followed quite a different format then the one we know today. A program would consist of a variety of shorter pieces as well as some involving an orchestra. It was expected that the composer giving the concert would be featured presenting his own works, but not exclusively. Concerts of the time showcased multiple guest performers to share the stage, offering listeners a diverse program of several soloists and various ensembles within a single evening. [25] The idea of a solo program for the concert stage was not yet a common performance practice.

[24] Keith Anderson, "Fantasies on Operas by Donizetti," liner notes for *Fantasies on Operas by Donizetti, by Sigismond Thalberg*, performed by Francesco Nicolosi, piano, Marco Polo 8.223365, 1991, compact disc.

[25] Schonberg, *Great Pianists*, 237.

The First Solo Concert

Liszt presented two private concerts in 1836 at the *Salle Érard* in Paris and one in 1839 in Rome, the concept of the solo recital was formally invented, although it was not a format that he would stick to exclusively for his concert appearances. The Rome concert program showcased several works all of which featured the composer.

1. Overture to William Tell, performed by M.L [Monsieur Liszt]
2. Reminiscences des Puritains. Fantasy composed and performed by the above mentioned! [dedicated to the Princess Belgiojoso]
3. Etudes and fragments, by the same to the same!
4. Improvisations on given themes—still by the same.[26]

As we can see, the program contained Rossini's *Overture to William Tell*, an orchestral score transcribed for solo piano; and the "fragments" section of the program probably involved a transcription of some kind. Whether this would follow the more conservative approach or have been a fantasy on a theme may have depended largely on Liszt's mood and the other pieces presented on the program.

The idea of a solo recital remained rare for a while, with only a few occurrences in the mid-1850s, primarily in London.[27] Such concerts were typically given by virtuoso performers, with a focus on new repertoire. The format of a joint recital continued to be far more common, featuring musicians individually, jointly, and in chamber settings, and remaining popular in London and Paris as late as 1918.

[26] Kenneth Hamilton, *After the Golden Age: Romantic Pianism and Modern Performance* (New York: Oxford University Press, 2008), 41.

[27] William Weber, *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms* (New York: Cambridge University Press, 2008), 189.

Improvisation

Improvisation also played an active role in the concert programs of this period. Transcriptions could serve to help performers, by not only giving them a large repertoire of new works to explore the possibilities of the piano but providing the musical material that could ignite the fire of improvisation. Improvisation gave performers of the Romantic era a medium that could not only showcase their instrumental abilities but embrace their melodic invention, mastery of form, and musical imagination. It was generally accepted that audiences expected to hear an improvisation upon a given theme, be it either of the composer's making or of a more popular origin.[28] Even performers as independent as Liszt could not deny public favor, as he once said of virtuosos that they were "the servants of the public."[29] By selecting familiar melodies from the popular music of the day, performers would be more warmly received by their audiences. Operatic paraphrases or variations on a theme from a popular opera of Rossini or Meyerbeer were commonly performed and could serve as the basis of an improvisation as well. In fact, the concert halls of the period were not always inclined to embrace high art as we now think of it, despite this period of prosperous compositional activity. Harold Schonberg describes how:

> Flooding concert halls were variations on national airs; salon music with sentimental titles, homages to this, that and the other; fire pieces; geographical pieces; and, above all, operatic paraphrases and potpourris. If there was one type of piece that was ever-present in piano recitals to 1850 or so, it was the operatic paraphrase or variations on a theme from a popular opera.[30]

[28] Kozlovsky, "Piano Solo Transcription," 1.

[29] Schonberg, *The Great Pianists* (New York: Simon & Schuster Paperbacks, 1987), 232.

[30] Ibid., 237.

Even the most serious performers of the age, such as Clara Schumann, were not above presenting works of this style; perhaps Mendelssohn was the only major performer of the time who did not engage with salon music or operatic paraphrases.[31]

[31] Ibid., 232.

CHAPTER 2

TRANSCRIBERS: FRANZ LISZT AND ANTON RUBINSTEIN

Romantic Era: Embracing the Music of the Past

The Romantic era was filled with musical innovation and the rise of the artist as a great individualist. However, the era also looked back and actively performed music of the past with a greater fervor than previous periods had done. One author has observed that this change of approach to performance was "One of the most remarkable developments in the entire history of music."[32] The preference for performing music of the past occurred gradually over a period of about a hundred years. Looking at the *Leipzig Gewandhaus Orchestra* as an example, the programs from 1780 consisted of about 85 percent new music; by 1820, the number had dropped to 75 percent; and by the 1870s, the music of Haydn, Mozart, Beethoven, and the early Romantics was most often performed in concert houses across Europe.[33] This significant change affected all artists of the period, including Liszt and Rubinstein.

Liszt as Transcriber

Liszt had several reasons to focus his energies on the process of transcription, becoming one its greatest proponents. The composer wrote some 768 works, of which almost half (368) are dedicated to the medium of piano transcription. If we consider that multiple catalogue numbers contain numerous entries, such as the 12 Schubert *Lieder* or the 9 Symphonies of Beethoven, the true total of transcriptions is more than twice that number.[34] The vast majority of Liszt

[32] Burkholder, Grout, and Palisca, *History of Western Music*, 636.

[33] Ibid., 637.

[34] Derek Watson, *Liszt* (New York: Schirmer Books, 1989), 194.

transcriptions can be classified primarily as *Lieder*, Symphonies, Operas, and Compositional Fantasies.

The ability to promote the work of composers whom he admired while spreading his own reputation must have appealed to Liszt. In the process of promoting other music, the composer indirectly made a bridge to his own. During the Romantic era, much of the listening public was still not on intimate terms with the symphonies of Beethoven or even knew the name of Schubert.[35] Without this exposure to the early Romantics, encountering many of the innovations of Liszt may have challenging for the typical concertgoer. By exposing audiences to the ground-breaking work of earlier composers, Liszt would be able to guide listeners to the path to his own progressive ideas more readily. The Hungarian virtuoso was generous in promoting the work of his contemporaries, helping Berlioz, Wagner, Glinka, Saint-Saëns, Cui, and many others across Europe through the creation of his transcriptions.[36]

In 1828, the violinist Niccolò Paganini (1782–1840) traveled across Europe, inspiring many musicians with his then unheard-of levels of virtuosity. His performances had a profound impact on the repertory, with new types of music being written that showcased the performer's ability to an even greater degree. An idea once reserved for the concerto now took hold in many different types of concert works.[37]

Inspired by Paganini's achievement, Liszt advanced the field of piano technique more than any pianist of the era, not only with his own performances but with his compositions and approach to transcriptions as well. Solee Lee Clark summarized Liszt's approach this way:

> While Liszt was touring Europe in 1839-1847, he wrote music that appealed to his audiences. Transcriptions, operatic paraphrases, light dance type works, and Hungarian

[35] Paul Henry Lang, "Liszt and the Romantic Movement," *Musical Quarterly* 22, no. 3 (July 1936): 318–19.

[36] Humphrey Searle, *The Music of Liszt* (New York: Dover, 1966), 8.

[37] Kirby, *Music for Piano*, 208.

> Rhapsodies, as well as more serious works that include Transcendental Etudes and *Années de Pèlerinage* were popular with concertgoers.[38]

Liszt's transcriptions not only served to explore new possibilities on the instrument; they offered the practical purpose of widening his repertory with works that the audience was already familiar with.

Yet transcriptions posed unique problems, such as issues of spacing and timbre that had not been addressed by pianists of the past in such a creative manner.[39] In 1835, Schumann reviewed Liszt's transcription of Berlioz's *Symphonie Fantastique* as follows: "Everything seems to me conceived and worked out so completely so to speak, with regard for its basic sonorous quality, that a good musician could prepare a passable score from the arrangement."[40]

In the 1830s, Liszt began transforming a variety of songs, keyboard works, and symphonic compositions for the piano. His transcription process often consisted of two different approaches. The first involved a more literal note-to-note transfer from one medium to another; this still required a number of different creative choices regarding chordal spacing, register, and texture. The second approach was what others have called a "re-composition," which allowed Liszt to play with the thematic material and embellish its presentation as his imagination decided.[41] Each composition that Liszt transcribed for the piano required a certain degree of intimacy with its musical content and presentation. As a result, Liszt as a composer must have absorbed a great deal of the musical approaches used by others. It has been suggested that Liszt's use of *mediant* harmonic relationships, thematic transformation, and cyclic form show the

---

[38] Solee Lee Clark, "Franz Liszt's Pianistic Approach to Franz Schubert's Songs: *Müllerlieder* LW. A128" (DMA document, West Virginia University, 2008), 26.

[39] Alan Walker, "Liszt and the Schubert Song Transcriptions," *Musical Quarterly* 67, no. 1 (January 1981): 52.

[40] Kregor, *Liszt as Transcriber*, 2.

[41] Michael Saffle, *The Music of Franz Liszt: Stylistic Development and Cultural Synthesis* (London: Routledge; Taylor & Francis Group, 2018), 122.

influence of Beethoven, Schubert, and Berlioz. Liszt transcribed each of these composers exhaustively, having a profound impact on his own compositional voice.[42]

Last and perhaps most obviously, Liszt wished to promote music that he felt was of great musical value. If we consider that a lifelong motto for Liszt was "*Génie oblige*" (genius is obligated), then it seems fitting that Liszt would use all his talents and virtuosity to serve the great music of past and present.[43] In his most active performing period between the years 1837 and 1847, Liszt gave over one thousand concerts. He reflected on his dealings with his publisher: "The good Haslinger overwhelms me with Schubert. I've just sent him another twenty-four new Lieder (*Schwanengesang* and *Winterreise*', and for the moment I am rather tired of this drudgery." [44] Clearly, Liszt felt a great deal of artistic responsibility and had a strong desire to put his abilities to work in an area that would benefit many musicians of the period.

Among Liszt's numerous transcriptions, a handful continue to remain well known, although often do not occupy the place they once had in the concert hall. Berlioz's *Symphonie Fantastique*, the 9 Symphonies of Beethoven, and Schubert's song cycles of *Die Schöne Müllerin*, *Winterreise*, and *Schwanengesang* can be counted among Liszt's most popular large-scale transcriptions. Though far too numerous to list, some of the smaller-scale transcriptions include Bach's *Fantasy and Fugue in G minor*, BWV 542, and *Six Preludes and Fugues*, BWV 543–548, Schubert's *Erlkönig, Ave Maria, Gretchen am Spinnrade,* and *Ständchen,* Schumann's *Widmung*, several pieces from Wagner's *Tannhäuser*, *Lohengrin*, and *Tristan und Isolde*, as well as the *Agnus Dei* of Verdi's *Requiem*.

---

[42] Yu Jung Park, "Franz Liszt's Transcription of Beethoven's *An die ferne Geliebte*: A Guide to Performance" (DMA document, Temple University, 2014), 7.

[43] Alan Walker, *Reflections on Liszt* (Ithaca, NY: Cornell University Press, 2005), 38.

[44] Ibid.

Rubinstein as Transcriber

As the Romantic era embraced music of the past as never before, many musicians came to prominence as interpreters of other composers' work, among the most distinguished being Anton Rubinstein. He was one of the only pianists whose artistry was said to be equal to that of Liszt, and therefore superior to all other pianists of the age. Although each of these elite pianists reached new levels of virtuosity on the instrument, they put that ability to drastically different compositional ends. As we have already explored, Liszt's contributions to nineteenth-century pianism were often associated with innovation and novelty. In Rubinstein, we encounter an altogether different figure at work. His character embraced many of the more conservative ideals of his era, even favoring Classical sensibilities within a Romantic framework. This mentality, of course, had a profound effect on the works that he performed on the concert stage, his compositional approach, and, by extension, his choices when creating transcriptions (which engaged both of these aspects).

Rubinstein was born almost 20 years after Liszt, in a time when many of the musical innovations of Berlioz, Liszt, and Wagner were in progress. Rubinstein's more conservative approach was probably shaped by a number of reasons besides his own artistic temperament. Russia did not have the thousand-year of pedigree of art music found in Western Europe; rather it was just beginning to establish its Classical music roots in the nineteenth century. As a result, Rubinstein found himself in a position of responsibility to advocate for music of the past, thereby establishing a strong foundation and context for his fellow countrymen and future musical generations. One of the most significant indicators of this belief was his establishment of the Saint Petersburg Conservatory in order to educate Russian musicians and raise the professional standard of music across Russia. His legendary series of seven historical concerts covered the

breadth of important piano literature, which he performed throughout Russia and Eastern Europe, can also be viewed as an enormous effort to enlighten Russian musical culture about music of the past. Based on these efforts alone, it seems clear that Rubinstein considered his main musical duty as to disseminate music of past masters as both educator and performer.

In fact, Rubinstein's approach to performing has great resemblance to earlier efforts made by Liszt, who strongly advocated for new and old music through his use of transcriptions. Rubinstein, in essence, took a similar path, using the vehicle of performing rather than transcription. His embrace of the more common performing approach seems appropriate, given the drastically different audiences each artist gained for themselves. Liszt's music and performances could be found among the musical cities of Paris, Leipzig, Berlin, and Vienna, which were among the most musically cultured in Europe. Although Rubinstein had toured Europe, his primary audiences were the two largest cities of Russia, Moscow and Saint Petersburg, which were still in their classical music infancy.

Of course, all composers must create according to their temperament, but few artists can distance themselves from the culture in which they live. With that idea in mind, Rubinstein's traditional characteristics may have been partially inherited from Russia, because of the nature of how early Romanticism was unfolding in the country, largely assimilating the music of Western Europe. In addition, the life of his family contained strong Germanic influences. Larry Sitsky provides some historical background on Rubinstein's connection with Germany:

> We know that the German language was spoken in the Rubinstein household when Anton was very young and that German lieder were performed there. Rubinstein's mother had a strong German cultural background; she knew the Mendelssohn family quite well and there seems little doubt that the Germanic aspects of Rubinstein's compositions came from this early influence.[45]

[45] Larry Sitsky, *Anton Rubinstein: An Annotated Catalog of Piano Works and Biography* (Westport, CT: Greenwood Press, 1998), 136.

Rubinstein's musical heritage and training owed much to the Germanic school, as his teacher, Alexander Villoing (1804–1878), had been a composition student of Johann Georg Albrechtberger (1736–1809) and studied the piano with John Field (1782–1837).[46] As a result, Rubinstein would have been thoroughly grounded in the music of the German masters. Specifically, the work of Beethoven and Mendelssohn is known to have been of considerable influence during his developmental years and remained an artistic ideal for his own work despite many of the innovations that unfolded in the Romantic era.

Through the work of Glinka and later "The Mighty Handful" ("The Five"), another musical path emerged from Russia that had no intention of assimilating the musical ideas of Europe but rather, formulating its own. The group embraced all things Russian and Slavic, and even exotic ideas from Asia, while rejecting many of the concepts of Western Classical music such as traditional forms and melodic development as embraced by Haydn, Mozart, and early Beethoven. As a result, Rubinstein and The Five were on vastly different musical missions relating to educating Russian musical audiences and at absolute extremes with regard to musical composition.

Rubinstein's beliefs about the lack of professionalism and education within Russia affected not only his compositional taste but his musical output as well. His vast output was explained by one author in the following way:

> It was his protest against the protracted methods of the aristocrats and amateurs, who took forty years to write a single symphony, who, like Mussorgsky and Borodin, could never finish a big composition. Rubinstein tried to show by his example how a professional ought to work; he produced six symphonies, some dozens of operas, oratorios, and ballets, and a vast quantity of chamber and orchestral music.[47]

[46] Philip S. Taylor, *Anton Rubinstein: A Life in Music* (Bloomington: Indiana University Press, 2007), 9.

[47] Leonid Sabaneev, "Anton Rubinstein (Born November 28, 1829)," *Musical Times*, 70, no. 1041 (November 1929): 979.

Despite Rubinstein's musical differences with The Five, he did feature four of its members among his programs, including songs by Balakirev, Borodin, Cui, and Rimsky-Korsakov.[48] Perhaps not surprisingly, Mussorgsky is omitted from the list, because his musical innovations were often more eccentric than even his colleagues could handle.

Despite his rather larger compositional output, Rubinstein did not share Liszt's obsessive engagement with creating piano transcriptions. As we observed, Liszt's number of transcriptions far exceeded that of every other pianist of the era; by contrast, Rubinstein created no more than a dozen transcriptions that we are aware of today. Furthermore, only one of Rubinstein's transcriptions was committed to score. The reasoning behind that decision is documented in the composer's own words, "They are awkward to notate, as the two-stave piano notation could not accommodate them, and they would require more staves."[49] As one author pointed out,

> … although there could only be few pianists who would attempt and perform these works, it is to be regretted that they do not exist in print: they would have served as one of the monuments to Rubinstein's virtuosity, as these transcriptions of orchestral works are unique.[50]

As Rubinstein made much of his reputation as a performer, he may have chosen not to commit his transcriptions to paper intentionally, so he would have "exclusive rights," and he may have been concerned about his fellow pianists outperforming him.

Beethoven's "Marcia alla turca" was by far the most popular of Rubinstein's transcriptions, and unique among them, in that it was committed to paper, allowing the work to be published. As a result, Rubinstein's *Turkish March*[51] was performed widely by pianists of the

[48] Sitsky, *Anton Rubinstein*, 140–54.

[49] Ibid., 124.

[50] Ibid.

[51] A number of historical recording exist of Rubinstein's *Turkish March*: Josef Hoffmann (1876–1957) recorded in 1920; Sergei Rachmaninoff (1873–1943) recorded in 1928; Emil von Sauer (1862–1942) recorded in ca. 1928.

time.[52] The charm of this work continues to delight audiences even today, occasionally appearing as an encore. Rubinstein's other transcriptions included Bach's *Toccata in C Major*, BWV 564; Beethoven's *Egmont Overture*; Mendelssohn's *Wedding March* (perhaps a further elaboration on Liszt's transcription or possibly a completely new realization); Schumann's *Studies for Pedal Piano*; and Meyerbeer's Overture to *Ein Feldlager in Schlesien*.[53] Rubinstein also created transcriptions of his own music: the Overture to his own opera *Dmitriy Donskoy*, the *Serbian Songs*, Op. 105, as well as various dances from his operas such *as Demon and Feramors*.[54] Given the nature of Rubinstein's genius and the fluidity in which he adopted music of all kinds, his transcriptions probably far exceeded those listed here.

The reasons for Rubinstein's piano transcriptions seem to be more straightforward than Liszt's. As far as can be discerned, Rubinstein used transcriptions as a vehicle to showcase his abilities as a pianist and present the audience with unique performances of uncommon repertoire or excerpts from his own works. Rubinstein had been received warmly in Europe as a child prodigy, impressing some of the most distinguished musicians of Europe, including Mendelssohn and Meyerbeer. After several years abroad, family and political circumstances caused him to return to Russia in 1848. No longer a child prodigy, Rubinstein began making a name for himself as a concert artist and active composer. While Rubinstein was away, musical life in Russia had been flourishing, with prominent artists from Europe making their way to the Russian capital. Great pianists of the age visited the country, including Adolf von Henselt (1814–1889) in 1838, Thalberg in 1839, Alexander Dreyshock (1818–1869) in 1840–41, Liszt in 1842, and Clara and Robert Schumann in 1844. The orchestral innovations of Berlioz made their way

[52] Sitsky, *Anton Rubinstein*, 4.

[53] Ibid., 147.

[54] Ibid., 124.

to Russia as well, with the composer conducting several concerts in St. Petersburg in March 1847.[55] Whereas Liszt advocated for other composers through the publication of transcriptions, Rubinstein chose to include composers of the past and present in his comprehensive recital programs. The list below is from the 1875 program, some 25 years after he re-entered the St. Petersburg music scene after his youthful European efforts:

Bach	2 Preludes and Fugues from the Well-Tempered Clavier
Handel	Sarabande; Passacaglia
Haydn	Variations in F minor
Mozart	Gigue in G major
Beethoven	Sonata No. 14
Schubert	Moment musicale
Weber	Polonaise in E-flat major
Mendelssohn	3 Songs without Words; Capriccio in E minor, Op. 16, No. 2
Schumann	Studies for Pedal-piano; Kreisleriana; Symphonic Etudes
Chopin	Sonata in B minor; Nocturne; Mazurka; Etudes[56]

Although it may not be representative of the types of programs Rubinstein presented in 1848, it should offer some hint to how he approached the concert stage in order to make his name, noting that the program contains Schumann's *Studies for Pedal Piano*, a known transcription of Rubinstein's.

Given such lengthy and formidable programs, Rubinstein's transcriptions seem to have served as a delightful repose, as in the case of Beethoven's "Marcia alla turca" or in the transcriptions of the songs and dances from his Operas. Rubinstein also displayed the power and expressive capabilities of the instrument, showcasing it as a serious rival to that of the orchestra. He frequently opened his programs with his transcription of Beethoven's *Egmont* overture,

[55] Taylor, *Anton Rubinstein*, 22.

[56] Sitsky, *Anton Rubinstein*, 139.

which some critics of the time even valued above Beethoven's original.[57] Rubinstein's transcriptions ultimately showcased music by the great composers that was more accessible than other pieces on the program. Allen Lott remarks:

> Beethoven's Turkish March from *The Ruins of Athens*, Mendelssohn's Wedding March from *A Midsummer Night's Dream*, and Liszt's transcription of Schubert's *Erlkönig*. These pieces were among those he most often programmed, they invariably received the most applause, and they were influential in gaining Rubinstein his almost universal acceptance.[58]

As one can imagine, Rubinstein not only wished to promote the work of composers whom he admired, he also wished to enthrall his audience with his monumental abilities and be accepted as the serious musician that he was.

[57] Sitsky, *Anton Rubinstein*, 124.

[58] R. Allen Lott, *From Paris to Peoria: How European Piano Virtuosos Brought Classical Music to the American Heartland* (Oxford: Oxford University Press, 2003), 182.

CHAPTER 3

BEETHOVEN'S *THE RUINS OF ATHENS*

History

In 1810 and 1811, Beethoven completed three incidental works: *Egmont*, Op. 84; *The Ruins of Athens* (*Die Ruinen von Athen*), Op. 113*;* and *King Stephen*, Op. 117. Both *The Ruins of Athens* and *King Stephen* were composed rapidly in order to celebrate the opening of the imperial theater in Pest, Hungary in 1811 with texts by the dramatist August von Kotzebue.[59] Here is a synopsis of the former:

> In *The Ruins of Athens*, Minerva awakens from a two-thousand-year sleep to find Athens occupied, the Parthenon in ruins, and culture and reason banished from the Mediterranean, but, happily, still alive in Pest under the enlightened rule of Emperor Franz.[60]

The work, rarely performed in its entirety, consists of an overture and eight movements. The Overture and the fourth movement, "Marcia alla turca." are more often performed as independent works and have maintained a level of popular appeal.

The "Marcia alla turca" takes its opening thematic material from Beethoven's *Six Variations on an Original Theme* in D major, Op. 76, composed in 1809 and published the following year. Although published after Beethoven's Piano Sonata, Op. 57, "Appassionata," and the Piano Concerto No. 5, Op. 73, "Emperor," Beethoven's *Six Variations* show little resemblance to those works in either musical ambition or seriousness of temperament. However, these variations do offer a lighthearted and charming series of moods in which the listener can hear the master from Bonn let his genius play freely. As Beethoven incorporated the theme from

[59] Maynard Solomon, *Beethoven*, 2nd ed. (New York: Schirmer Books, 1998), 273.

[60] Ibid.

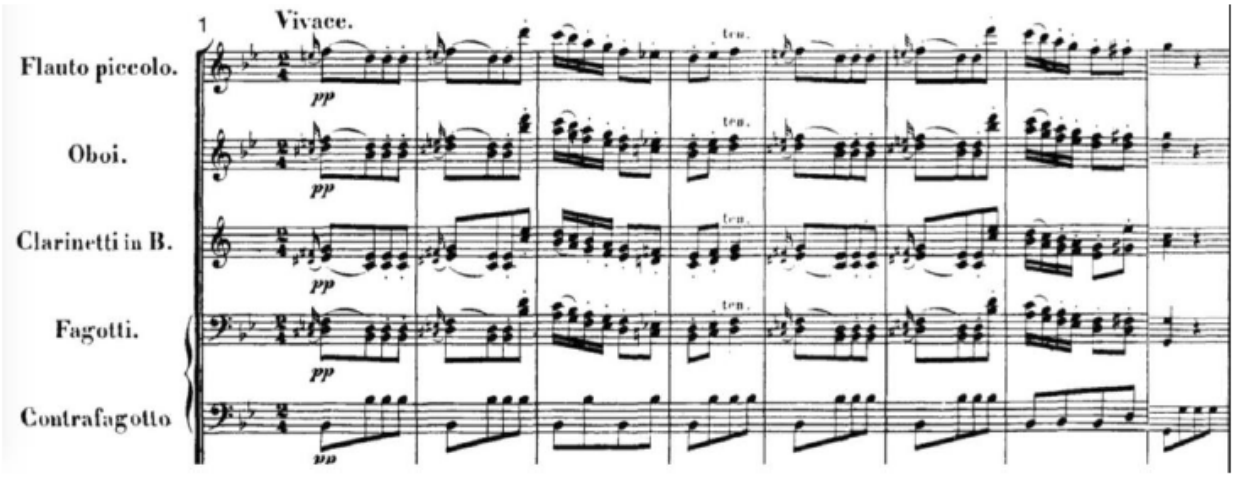
Op. 76 in *The Ruins of Athens*, he must have thought highly of it, and the March has proved an audience favorite as well.

Because of its popularity, Beethoven's "Marcia alla turca" has been transcribed for a number of different instrumentations: for band (Michael Rondeau), string quartet (Alonso del Arte), two pianos (Charles Thern), violin and piano (Leopold Auer), and solo piano (Alexander Borovsky, Louis Gobbaerts, Franz Liszt, Alessandro Longo, and, of course, Liszt and Rubinstein).

Form of "Marcia alla turca"

Beethoven's "Marcia alla turca" has a straightforward form, which relies heavily on its initial theme (see Ex. 1). Contrast and expansion are achieved through Beethoven's second theme (see Ex. 2), giving the listener varied content while the character of the initial March is maintained. Viewing the form as a whole (see Table 1), we can see that the two themes are responsible for forming the content of this movement.

Example 1: Beethoven, "Marcia alla turca," mm. 1–8 from *Die Ruinen von Athen*, Op. 113.



Example 2: Beethoven, "Marcia alla turca," mm. 29–32 from *Die Ruinen von Athen*, Op. 113.

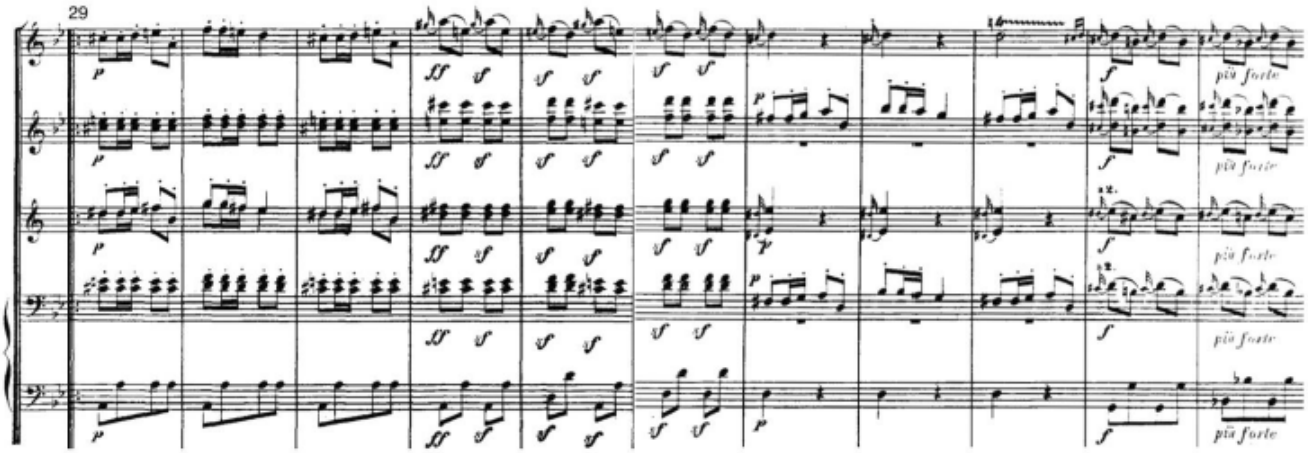
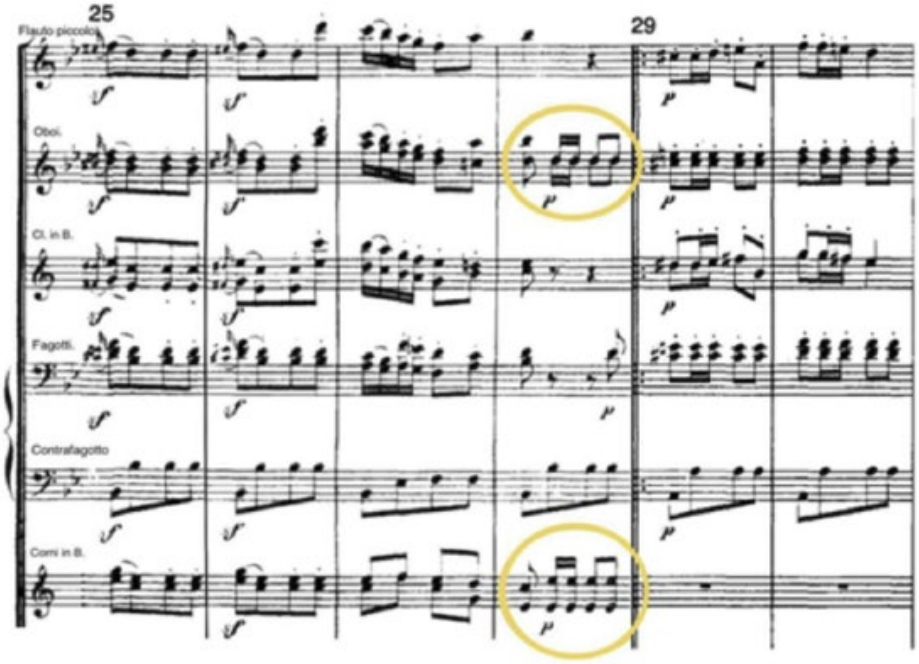


Table 1: Beethoven, "Marcia alla turca," from *Die Ruinen von Athen*, Op. 113, Structure

Formal Divisions	**A**			**A**			**Trans.**	**‖: B**		**A**			**:‖ Trans.**		**CODA**		
Phrase	a	a'	b	a	a'	b	a =>	c	c	a	a'	b	a =>	b	a	d	b ‖
Phrase Length	4	4	4	4	4	4	4	6 (3+3)	6 (3+3)	4	4	4	4	4	4	4	4
MM #	1	5	9	13	17	21	25–28	29	35	41	45	49	53–56	57	61	65	69–72

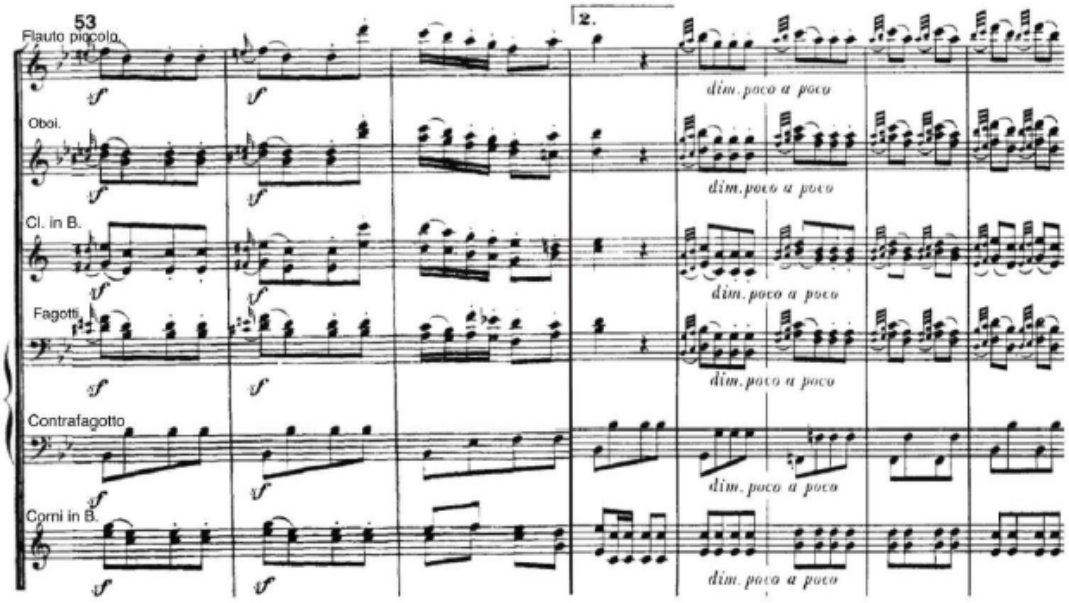
The form of Beethoven's march can be divided formally in several ways, each of which is something like rounded binary form. The diagram also shows that Beethoven's work adheres to the principles of Classical symmetry and balance in the phrase structure. This balance can easily be seen in the A and B sections, each 12 measures in length: The A section (4 + 4 + 4) and B section (6 + 6) or ((3+3) (3+3)). The transition linking the two sections also maintains a sense of proportion, as it is largely made out of the first theme, only changing course at the last moment in m. 28 (see Ex. 3). We can see the oboes and horns increasing their rhythmic activity, creating momentum for the upcoming B section beginning in m. 29.

Example 3: Beethoven, "Marcia alla turca," mm. 25–30 from *Die Ruinen von Athen*, Op. 113.



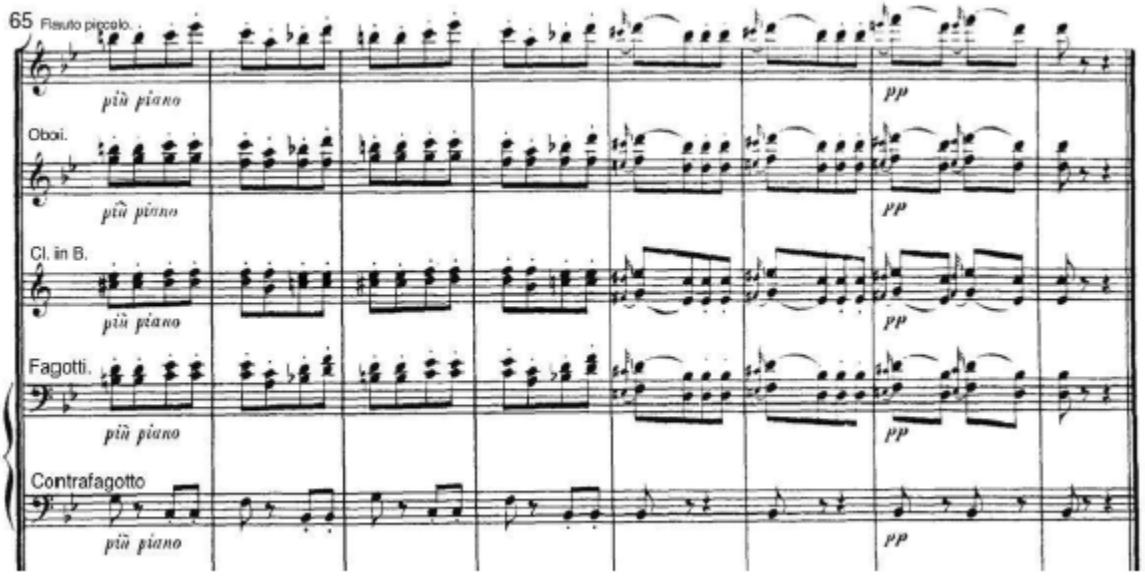
The recurrence of the transition in mm. 53–60 (see Ex. 4) consists of the same material we encountered in m. 28, an additional 4-measure phrase. Within this 4-measure extension, the orchestra begins a *diminuendo* that is carried throughout the coda, giving the listener the impression that this Turkish marching band is moving away.

Example 4: Beethoven, "Marcia alla turca," mm. 53–60 from *Die Ruinen von Athen*, Op. 113.



The coda also adheres to a 12-measure grouping, built out of a similar content and phrase structure as we encountered in the A section (4 + 4 + 4), with some new cadential material in mm. 65–68 (see Ex. 5), before the A section's main theme is stated one last time.

Example 5: Beethoven, "Marcia alla turca," mm. 65–72 from *Die Ruinen von Athen*, Op. 113.



CHAPTER 4

THE TWO TRANSCRIPTIONS: FRANZ LISZT'S *CAPRICCIO ALLA TURCA* AND ANTON RUBINSTEIN'S *TURKISH MARCH*

History of Liszt's *Capriccio alla turca*

Liszt made two transcriptions based on themes from Beethoven's *The Ruins of Athens*. The *Fantasie über Motive aus Beethovens Ruinen von Athen* which exists in three different arrangements and the *Capriccio alla turca sur des motifs de Beethoven*, S. 388. The first version of the *Fantasie*, S. 122 is a work for piano and orchestra. Liszt uses materials from three different movements of Beethoven's original: "Marsch und Chor" (VI. March and Choir), "Chor des Derwische" (III. Chorus of Dervishes), and "Marcia alla turca" (IV. Turkish March).[61] Liszt drafted the work first in the 1830s and revised it in 1849. Liszt's student Hans von Bülow premiered the work in 1853, bringing that performer overwhelming success in his teacher's native Hungary. In 1848–52, Liszt would arrange the *Fantasie* for two pianos, S. 649. Maurice Hinson remarked: "This transcription is one of the most effective Liszt ever arranged for two pianos, with the two parts interlocked masterfully."[62] Another arrangement for solo piano, was published in 1865,[63] catalog number S. 389. All three versions of *Fantasie* are dedicated to Nikolai Rubinstein (1835–1881).[64]

The version discussed in this dissertation, *Capriccio alla turca*, was composed in 1846 and published in Vienna the following year. The *Capriccio* shares some similar passage work to

---

[61] Franz Liszt, *Liszt Letters in the Library of Congress*, ed. Michael Short, Franz Liszt Studies Series, no. 10 (Hillsdale, NY: Pendragon Press, 2003), Letter 95n.

[62] Maurice Hinson, *The Pianist's Guide to Transcriptions, Arrangements, and Paraphrases* (Bloomington: Indiana University Press, 1990), 21.

[63] Saffle, *Music of Liszt*, 176.

[64] Hinson, *Guide to Transcriptions*, 22.

the *Fantasie,* S. 122 specifically in the "Chorus of Dervishes" section and Liszt's reworking of the "*Marica alla turca*". The work was commissioned by the publishers Pietro Mechetti and Anton Diabelli.[65]

Form of Liszt's *Capriccio alla turca*

The formal scheme of Liszt's *Capriccio alla turca* is quite different from Beethoven's original. Liszt aptly describes the work in his subtitle as "on motives of Beethoven's *Ruins of Athens*." The complete form of the *Capriccio* can be viewed in three distinct sections: opening March, Dervish, and closing March. Liszt creates a great number of alterations to Beethoven's original but keeps the major structural ideas of the form intact. As we will soon see, Liszt does take a number of artistic liberties with the transitional areas in both the opening and closing Marches. Considering the work as a whole, *Capriccio* is certainly an appropriate title, as Liszt lets his imagination fly brilliantly, showcasing the capabilities of the piano, yet structurally the work might be called a *quasi-sonata*.

Opening March	Dervish	Closing March
Exposition	Development	Recapitulation

By incorporating the thematic material of the March in both the "exposition" and the "recapitulation," Liszt creates a sense of continuity and an arch-like shape often associated with sonata form rather than a free *Capriccio*. Though the work contains some formal similarities on a large scale, the details disbar it from any classification as a sonata. Specifically, the Dervish section or "development," works with only new material, not the previously presented material of the March. In addition, the closing March contains far more thematic development than we

[65] *Liszt Letters*, 47.

find in the opening March, another feature not commonly associated with Classical sonata form. However, Romantic composers had a more flexible view of how sonata form could be handled, following Beethoven's innovations, as could be said of many of the musical devices of the Romantics. Liszt's Sonata in B minor certainly stretches the capabilities of how sonata form was perceived during the era. Ultimately, the idea of adding developmental characteristics in the "recapitulation" was not unheard of.

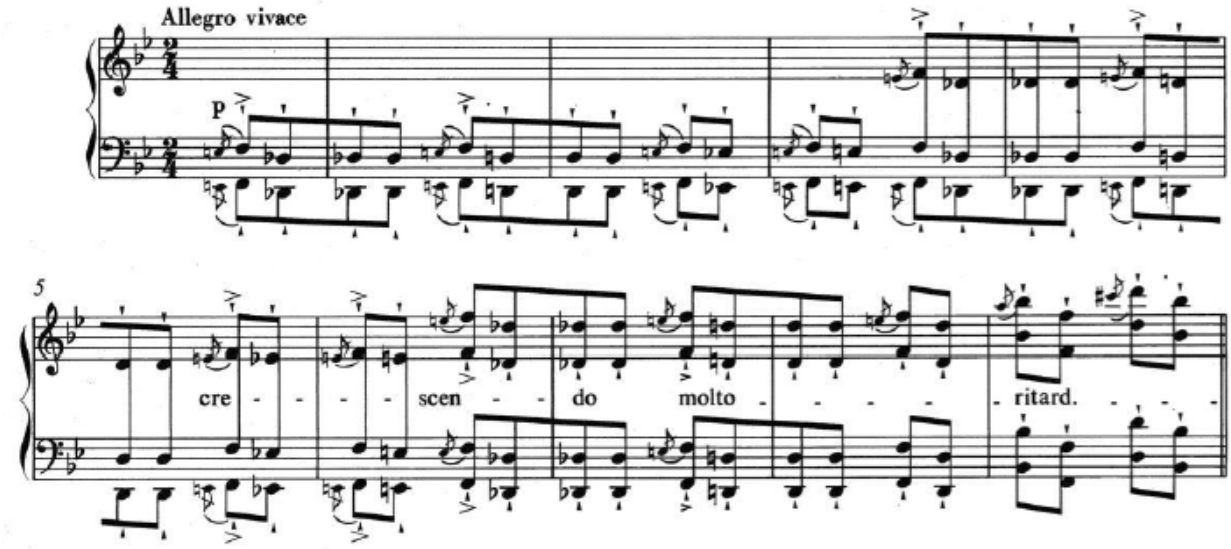
Liszt favors a sturdy architecture in which to pour his whimsical musical ideas, which are broad in their development and scope. The well-defined structure and firmly established thematic materials partly stem from to Beethoven's original composition, which can be considered an ABA form favoring a great deal of thematic repetition. Liszt also chooses to follow something reminiscent of an ABA form, but of a much larger and ambitious scope, each of the three sections being freely developed. Liszt's approach makes a cohesive and exciting composition that balances novelty with the familiarity of Beethoven's original.

Formal Differences from Beethoven

Opening March

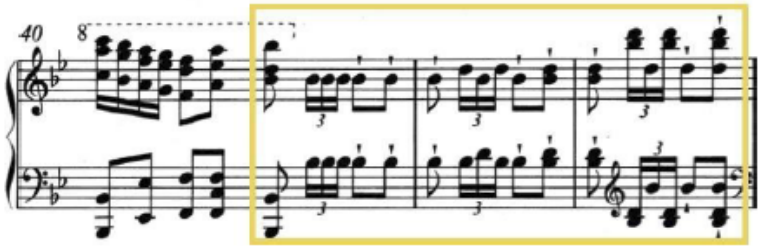
Liszt's opening bars (see Ex. 6) derive thematically from Beethoven's A theme; listeners will clearly recognize the similarity of the rhythmic motives, with the initial grace notes and repeated pitches. Liszt oscillates between B-flat minor and major, coupled with further chromatic pitches of E-flat and E-natural, creating tonal ambiguity and tension, as three successive repeats each move an octave higher before giving way to the main theme of the "Marcia alla turca." The ambiguous harmony and chromaticism figures are characteristic of the Romantics. Liszt refuses to give the opening passage harmonic support, only implying the harmony. The tonic of B-flat is not present until m. 9, then confirmed with Beethoven's opening theme.

Example 6: Liszt, *Capriccio alla turca*, mm. 1–9

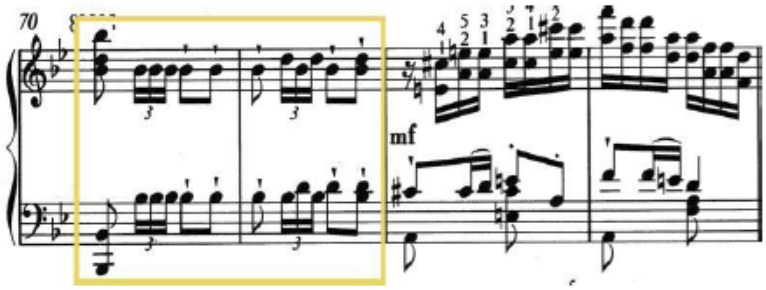


The next significant formal deviation within Liszt's score occurs in mm. 41–43 (see Ex. 7), where a trumpet style "fanfare" motive introduces a triplet rhythm, repeated three times, much like the repetition in the introduction. The effect of this transitional passage, although brief, creates space between the A and B sections and a greater sense of anticipation leading up to the arrival of the B section. On the second recurrence of the "fanfare" motive (see Ex. 8), the figure is condensed to two repetitions of the rhythmic motive. The final recurrence of the "fanfare" motive presents a single instance of its rhythmic triplet pattern. With each iteration, Liszt seems to be hinting to the listener 3–2–1, "now I am going to show you something"; and, indeed he does, as he combines the "fanfare" motive with the "*b*" of the first theme (see Ex. 9), creating a sense of thematic unity throughout all the triplet motives presented thus far. In addition to providing unity, the constant change of the motive offers drama and unpredictability.

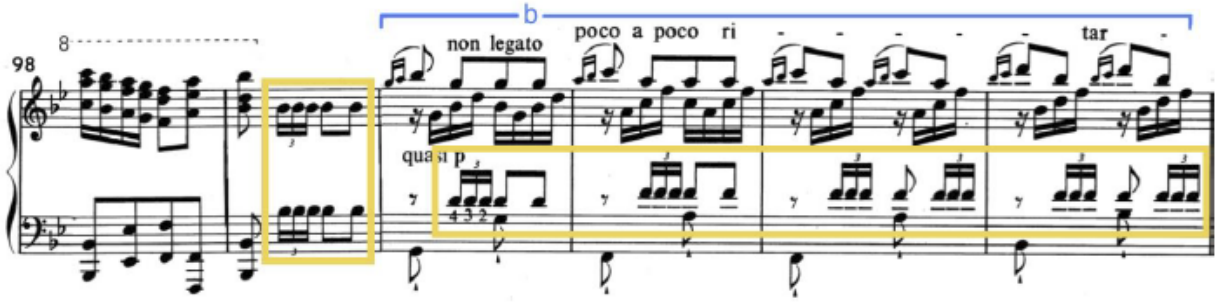
Example 7: Liszt, *Capriccio alla turca*, mm. 40–43



Example 8: Liszt, *Capriccio alla turca*, mm. 70–73

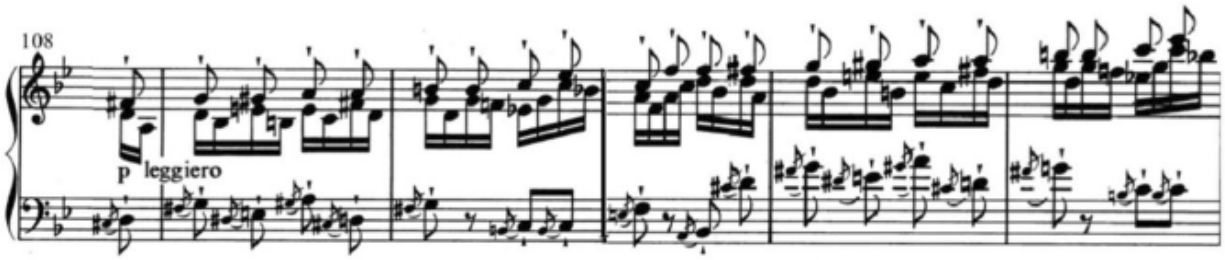


Example 9: Liszt, *Capriccio alla turca*, mm. 98–103



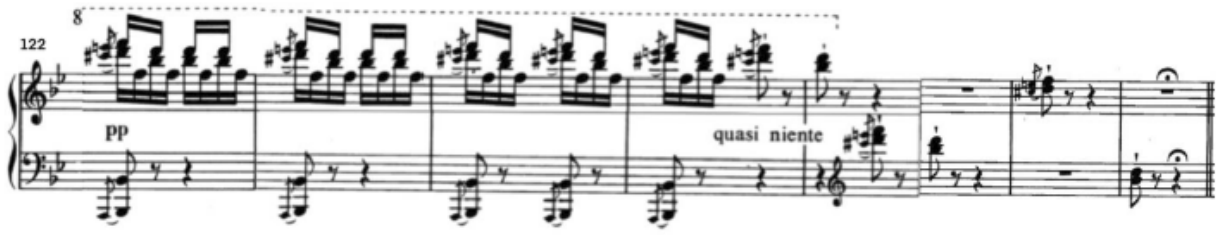
In mm. 109–29 (see Ex. 10), Liszt incorporates an "internal *cadenza*," which serves as a *codetta*, fully closing the Turkish March.

Example 10: Liszt, *Capriccio alla turca*, mm. 108–13



The section freely uses rhythmic motives from the first theme and its grace notes, with mm. 122–29 (see Ex. 11) giving one last presentation of the theme of the A section before cadencing in B-flat major.

Example 11: Liszt, *Capriccio alla turca*, mm. 122–29



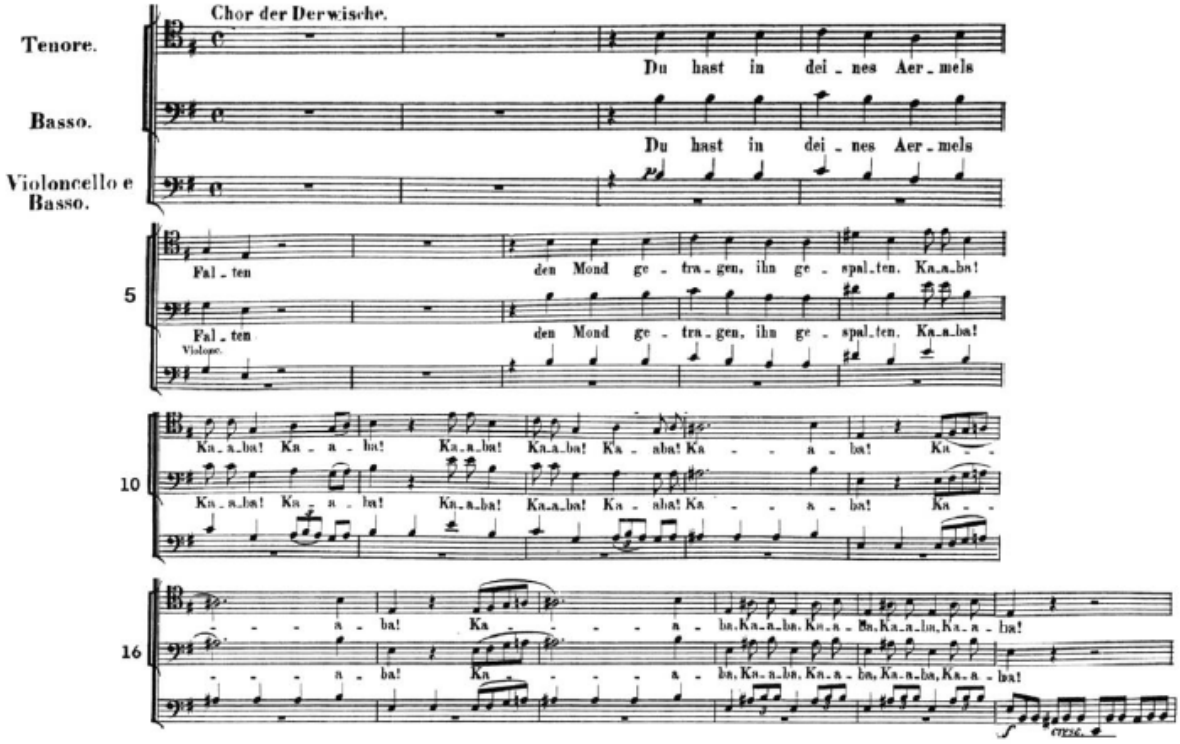
Liszt's "*cadenza*"-like *codetta* is uncommon, as *cadenze* are normally associated with the concerto. The idea of including such a passage here not only effectively closes the first March but embraces many ideas that Liszt and the Romantics held in high regard: drastic changes in texture and mood, elastic tempos, expansion of form all while embracing new levels of virtuosity on the instrument.

Dervish

Upon concluding the first March of the *Capriccio*, Liszt begins an inner movement starting at m. 130, based on Beethoven's "Chorus of Dervishes." This section serves to broaden both the scope and character of the work. In addition, the contrast provided by the Dervish section allows Liszt to return to the March themes later for further development. The Dervish section is found neither in Beethoven's "Marcia alla turca" or Rubinstein's transcription, making a detailed comparison impossible, although a few notes highlighting the form and Romantic features may be of benefit.

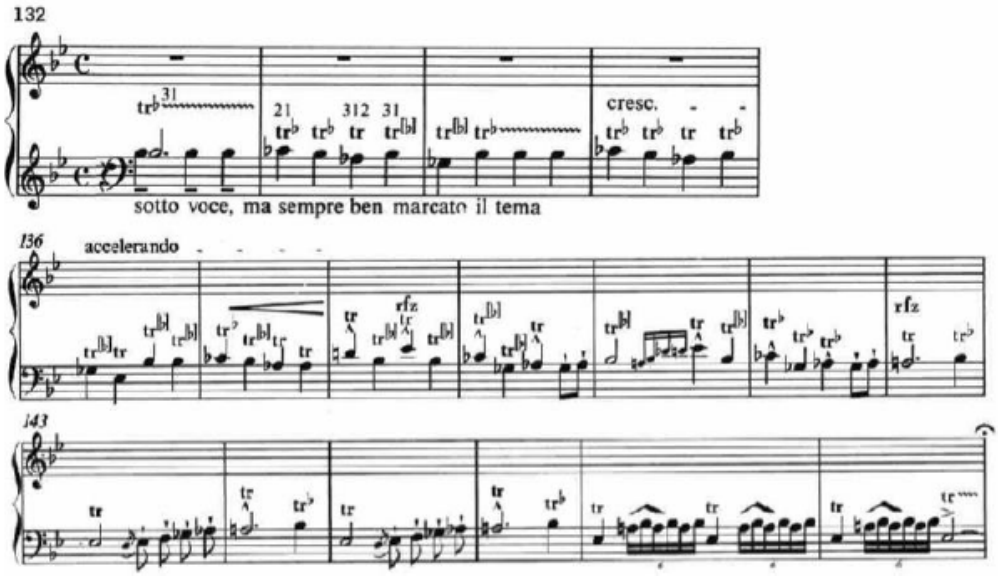
The Dervish section of Liszt's work can be viewed as a set of theme and variations based on Beethoven's original Dervish theme (see Ex. 12).

Example 12: Beethoven, "Chorus of Dervishes," mm. 1–21 from *Die Ruinen von Athen*, Op. 113.



From this material, Liszt presents his own version of the theme (see Ex. 13) and four variations; all of which showcase the piano in a variety of moods, textures, and degrees of virtuosity.

Example 13: Liszt, *Capriccio alla turca*, mm. 132–48



Historically, the theme and variations form of the Classical era often employed a greater sense of balance and proportion than can be found in the Romantic era. One representative example of the more reserved Classical type would be Beethoven's 32 Variations in C minor, WoO 80, in which the theme and variations 1–31 all have a phrase length of eight measures. Beethoven alters this idea in the final variation, which is 50 measures in length to bring an appropriate conclusion to the set. Yet Beethoven would not always employ this type of symmetrical approach, as can be seen in his Piano Sonata No. 30, Op. 109, where each variation is of a different length.

Liszt's set of variations on the Dervish theme follow an irregular pattern of phrase lengths:

Table 2: Liszt, Dervish Section, Phrase Lengths of Variations

Formal Divisions	Trans.	Theme	Var. 1	Var. 2	Var.3	Var.4
MM #	130	132	149	165	179	211
Section Length	2	17	16	14	32	25

Liszt, like many other composers of the era, embraced an expansive sense of drama and personal expression. As a result, irregular phrase lengths became more common among the Romantics. Even Mendelssohn, often considered a Romantic of "Classical" sensibilities, uses them in his *Variations sérieuses*, Op. 54, and Schumann's *Variations on the Name "Abegg"* is another representative example.

Final March

The recurrence of the March appears in m. 236. As the listener could expect, Liszt takes a number of liberties with the form, in fact far more than in the initial presentation of the March. Direct comparison to Beethoven's initial form will be kept brief, as Liszt lets his imagination

soar, using the thematic material of the March while incorporating aspects of the Dervish theme.

Comparing the form of Liszt's final March with Beethoven's original shows that the two approaches differ considerably. The main differences in the formal scheme of the March are Liszt's preference for the first theme (A), the uniquely added Dervish section (C), the omission of the (B A) repeat before the coda, and Liszt's extended ending:

Liszt's Final March: A A || C || A A || B A || Coda

Beethoven: A A || B A || B A || Coda

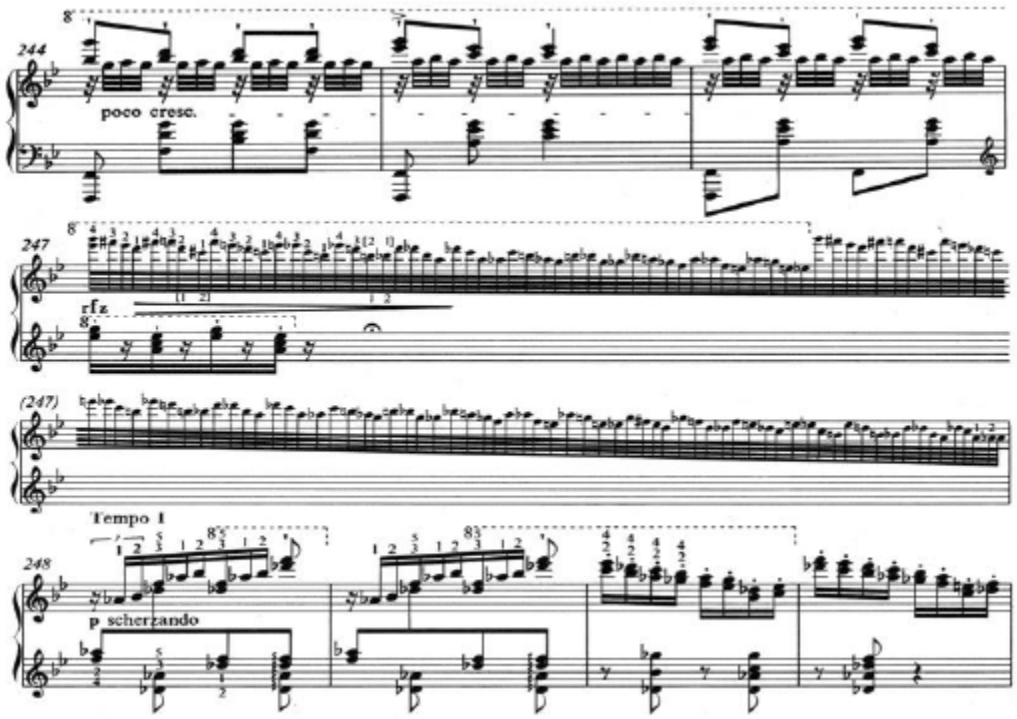
These differences stem from the way in which Liszt creates and alters his thematic material. In Beethoven's original, the B section provides contrast to the main thematic material found in the A section. Liszt does not have a need for this contrast, as he has already presented a great deal of divergence in his Dervish (C) section (mm. 130–235). Because of the length and varied character of the C section, the composer needs to strongly re-establish the initial theme of the March yet incorporate elements of the Dervish in order to make a unified structure. Liszt achieves each of these musical goals with his compositional form: AA || C

In addition to stressing the first theme (A) and incorporating the varied elements found in Dervish (C), Liszt creates both a sense of return while showcasing the textural possibilities of the piano. The form AA || BA || Coda bears a strong resemblance to Beethoven's original formal scheme, but as previously mentioned, Liszt omits the (B A) repetition in favor of other creative choices. Despite these formal differences, the listener has a sense of returning "home" to a familiar, though musically altered, March.

In addition to Liszt's altered formal scheme, several turns of phrase contribute to a unique and original form. Though musically quite different, Liszt's phrase structure of the March progresses much like that of Beethoven's original, giving the listener an impression of

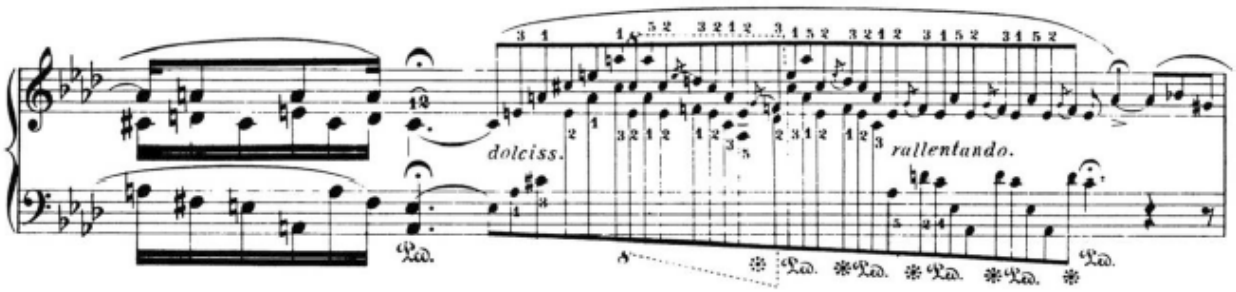
familiarity, but the composer quickly alters this idea, interrupting the phrase's expected contour with a "*cadenza*"-like phrase ending (see Ex. 14). The initial presentation of the theme embraces a dream-like character with its high register and light dynamic. The mood is further established with the "*cadenza*" falling even further into this dream, as we drift off and awake in a new key. The *cadenza* creates freedom from the March's fixed time and adds to Liszt already ambiguous thematic development.

Example 14: Liszt, *Capriccio alla turca*, mm. 244–51



The work has a highly unconventional texture that would not have been possible in any previous era. Even among the other Romantics, the chordal spacing and registration of each voice could be considered uncommon in the work of Schubert, Schumann, or Mendelssohn. Chopin may have been the only other major pianist–composer to embrace textures similar to those found in m. 244. The descending scale passage in m. 247 does share similarities with features of Chopin's music; for example, in his *Ballade* No. 4, Op. 52 (1842) (see Ex. 15).

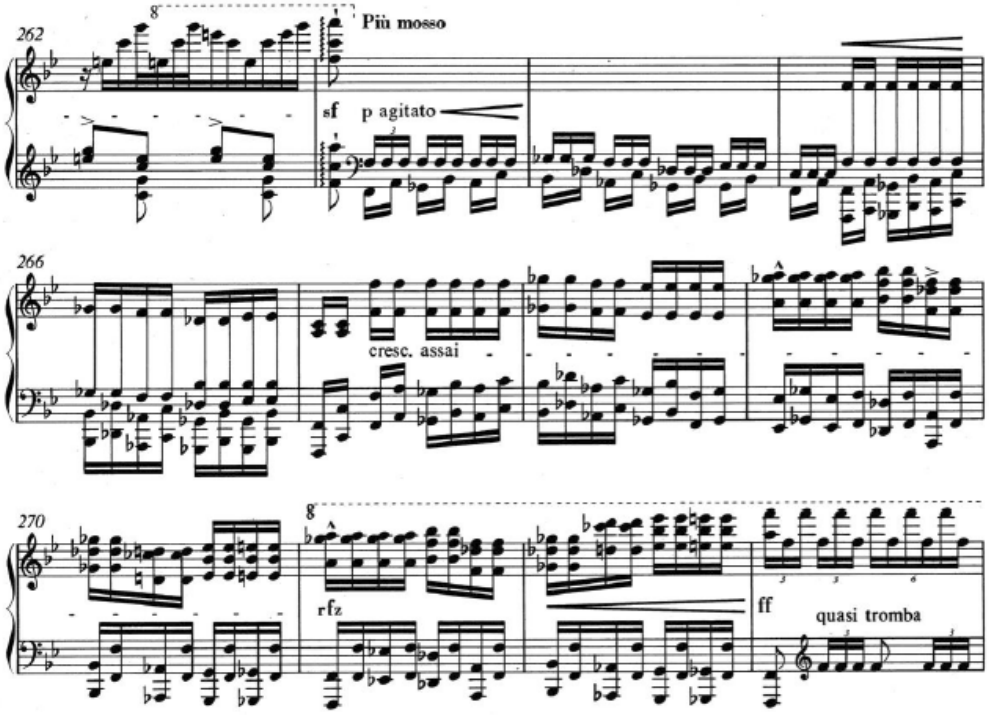
Example 15: Chopin, *Ballade* No. 4, Op. 52, m. 134



Liszt's ability to set Beethoven's thematic material in a seemingly endless variety of musical contexts is part of the charm of his *Capriccio*. The wide emotional range enhances both the character of Liszt unique ideas, offering strong and unexpected contrast.

As we observed in the overview of Liszt's formal scheme (see Appendix, p. 80), he deviates from the B section of the initial March, instead choosing to incorporate the Dervish theme in mm. 263–72 (see Ex. 16) in an effort to provide cohesion with this previously presented material.

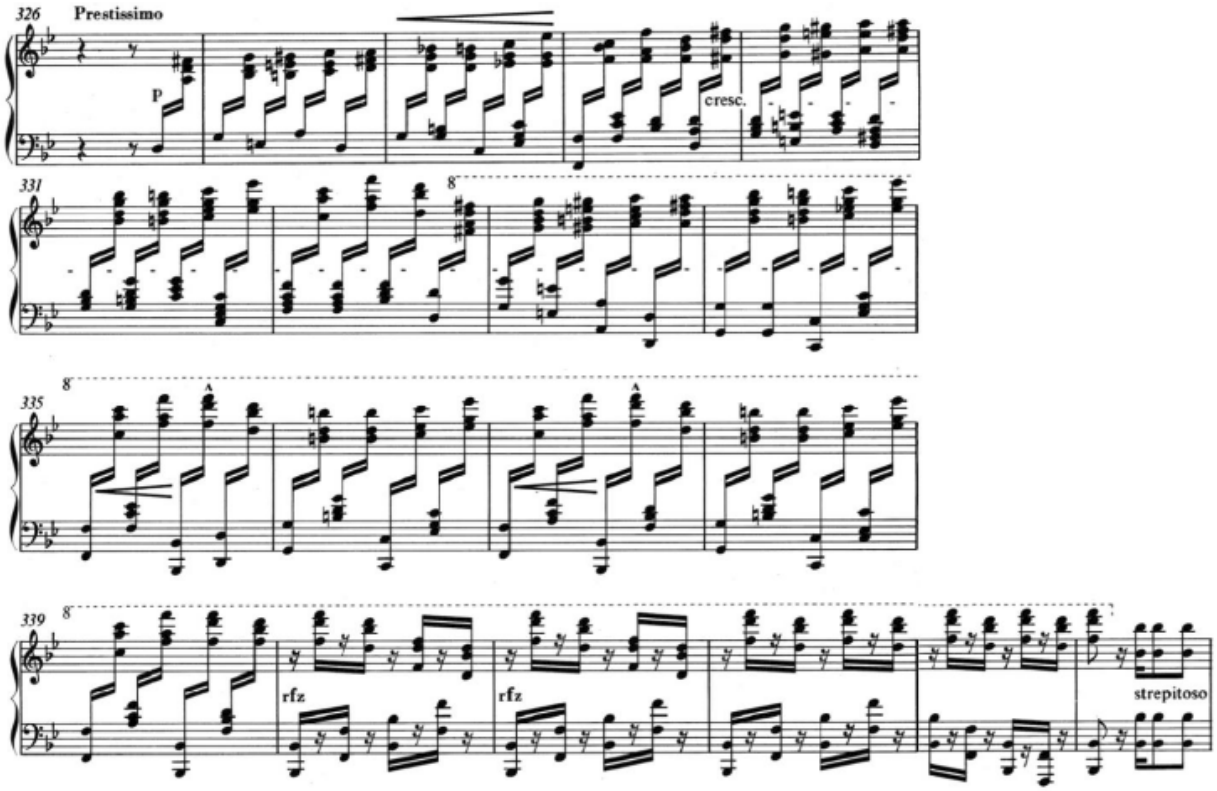
Example 16: Liszt, *Capriccio alla turca*, mm. 262–73



Upon completing the Dervish theme, Liszt incorporates the familiar "fanfare" motive (m. 273) as transitional material to the main theme (A) of the March, effectively joining these two contrasting thematic ideas. The *ossia* part incorporates the fanfare motive, superimposing it underneath A.

Liszt's final formal deviation can be seen in his *cadenza coda*, mm. 326–44 (Ex. 17); the passage bears a great resemblance to the "*cadenza*" *codetta* in mm. 103–29. Although it is not an exact repetition, it shares much of the same texture and harmonic progression, giving a sense of unity to the previously heard material.

Example 17: Liszt, *Capriccio alla turca*, mm. 326–44



History of Rubinstein's *Turkish March*

Unlike Liszt's transcriptions *The Ruins of Athens* which cover a period of almost thirty years, little is known about the history of Rubinstein's transcription. The work was composed in

1848 and published in 1858 in three different cities by three separate publishing companies: in Hungary by *Rozsavölgyi*; in St. Petersburg by *Musée Musical*; and in Moscow by *Jurgenson*.[66] It is unknown who committed the work to paper or how closely their score matched Rubinstein's musical intentions.

Another interesting point to consider is the publication dates of Liszt's versions of Beethoven's work. Rubinstein would probably have been aware of the three versions of *Fantasie über Motive aus Beethovens Ruinen von Athen*, as each of them were dedicated to his brother, Nikolai, and all of them were published after Rubinstein's transcription in 1848. Liszt's *Capriccio* was published in 1846 in Vienna, two years before Rubinstein's; what remains uncertain is whether Rubinstein had any prior knowledge of Liszt's transcription before creating his own. In 1846, Rubinstein had travelled to Vienna from Berlin in order to seek out Liszt for further instruction; oddly, Liszt was not inclined to offer assistance to the teenaged Rubinstein.[67] Though Rubinstein is warmly, if briefly, mentioned in several of Liszt's letters of the time to mutual acquaintances, there is no record of the two sharing close correspondence that might have notified Rubinstein of the transcription. In any case, it is clear that he chooses to follow Beethoven's original model.

Form of Rubinstein's *Turkish March*

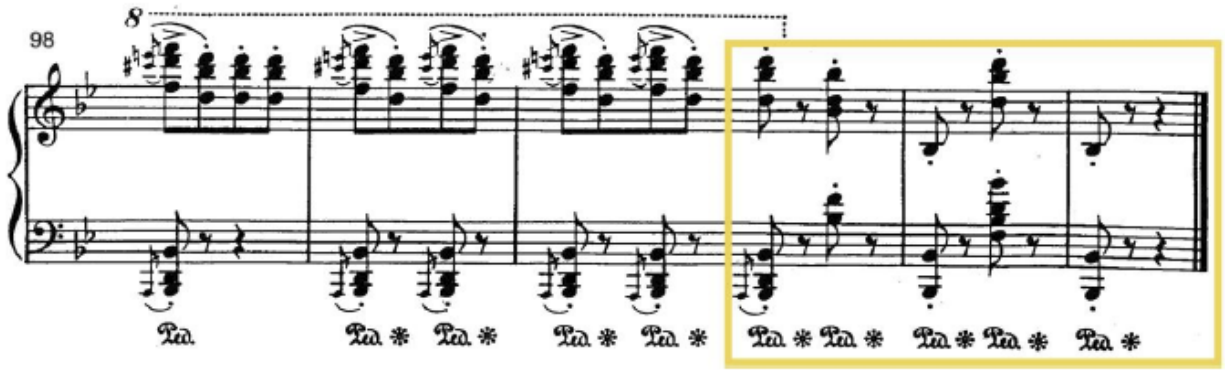
Rubinstein's transcription does not engage with any of the rhapsodic inventions that Liszt chooses to explore; rather, his approach can be considered a faithful presentation of Beethoven's original, as it does not deviate in character or formal scheme. The only formal alteration that does occur is in mm. 101–3 (see Ex. 18), serving as a slight extension to the coda that highlights

[66] Sitsky, *Anton Rubinstein*, 183.

[67] Taylor, *Anton Rubinstein*, 19.

the dynamic potential of the piano and, from all historical accounts, Rubinstein's masterful touch at the instrument.

Example 18: Rubinstein, *Turkish March*, mm. 101–3



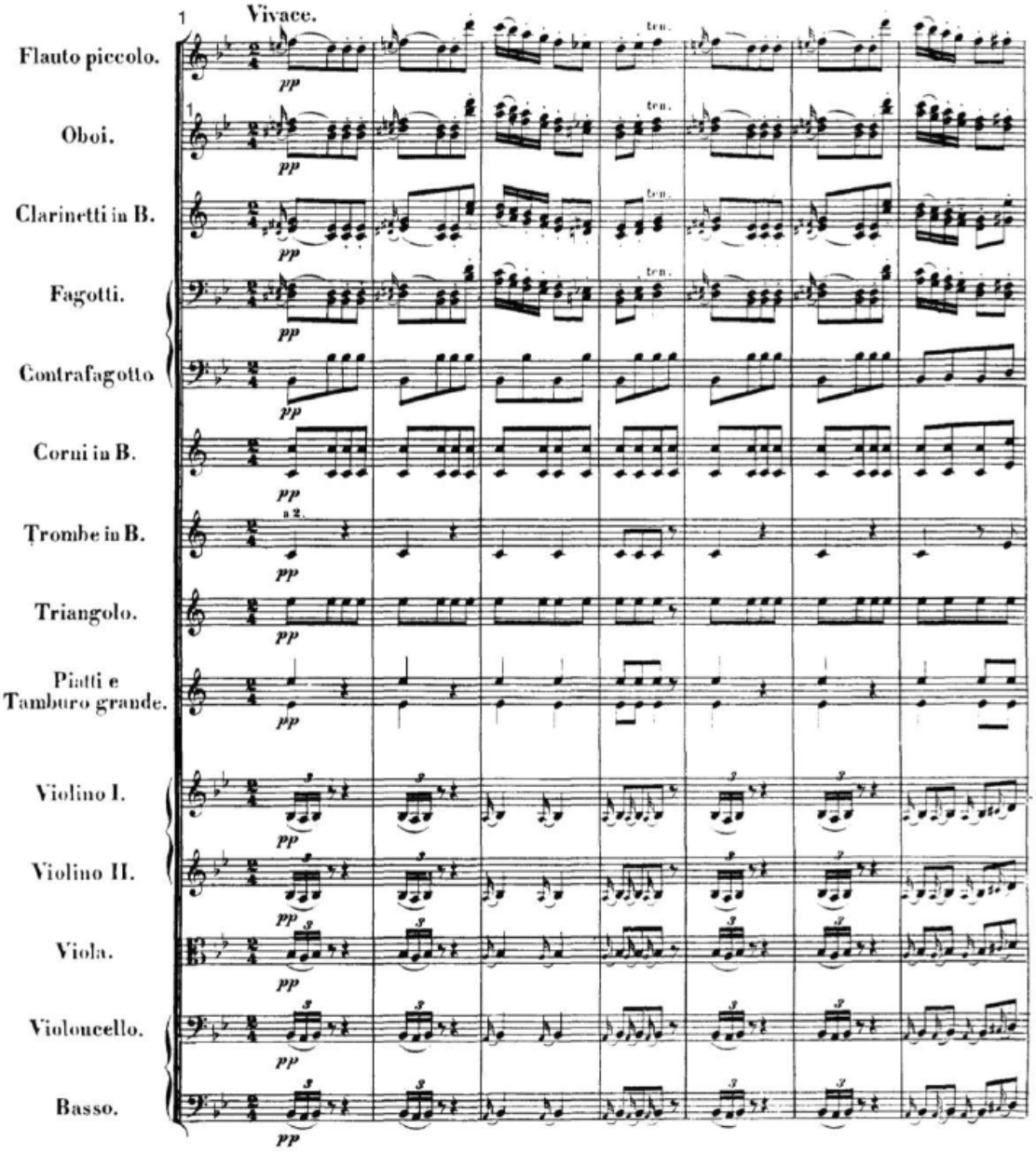
CHAPTER 5

A CYCLIC ANALYSIS OF THE *TURKISH MARCH*, PHRASE BY PHRASE: BEETHOVEN, RUBINSTEIN, AND LISZT

Examining aspects of Beethoven's orchestration and orchestral texture provides a foundation for understanding each transcription. The opening measures have a texture of three different roles: theme, accompaniment, and additional rhythmic support. Beethoven's March takes advantage of the weight and color of the wind section when stating the opening theme: piccolo, 2 oboes, 2 clarinets in B-flat, and 2 bassoons are all involved. The doublings in the passage have each pair of woodwinds in thirds and spans a total of four octaves, with each group playing in their own register. The accompaniment pitch of B-flat is emphasized much like a drone found in folk music, providing tonic support by the contrabassoon, 2 horns, and 2 trumpets. Although the accompaniment does not provide rich harmonic support, it does allow space for the melodic content to create the complete triadic harmony, as the main theme often emphasizes the third (D) and fifth (F) of the tonic. Rhythmic drive is generated by the triangle, *Piatti e Tamburo grande* (cymbals and large drum), with further rhythmic accents presented by the string section.

Much as with the wind section, Beethoven's use of the strings covers a full three octaves, with violin I, violin II, and viola sharing a register, cello reinforcing an octave below, and double bass yet another octave lower. Appropriately, understanding the texture of the opening measures serves to tell us a great deal of the roles that each instrument will occupy for much of the piece, with the understanding that there are of course variations on this texture that provide contrast. As Rubinstein and Liszt would have looked to the original score (see Ex. 19) as their point of departure, it becomes of great importance when assessing each transcription.

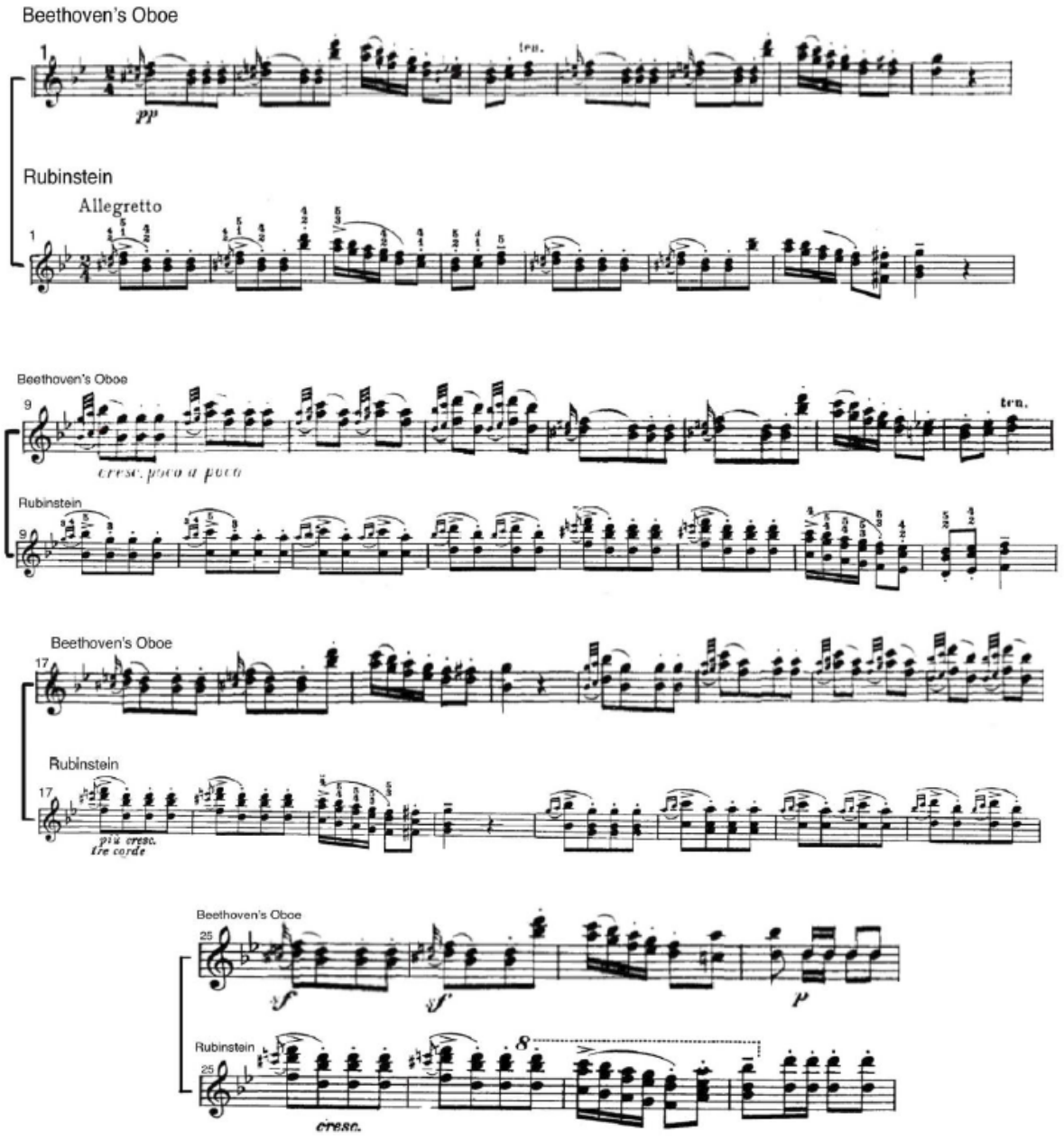
Example 19: Beethoven, "Marcia alla turca," mm. 1–8 from *Die Ruinen von Athen*, Op. 113.



Of the two transcriptions, Rubinstein's can be regarded as having the more traditional approach. Let us examine how he chose to handle Beethoven's opening theme. As any pianist would suspect, the octave doubling as found in Beethoven's wind section would not be practical at the piano. In addition, it would fail to give an appropriate impression of the musical spirit as a whole. Rubinstein was faced with the choice of which register to present the theme, choosing the

middle register, a line originally occupied by the oboe. Rubinstein does very little alteration of Beethoven's original melody. although he does at times alter the octave registration as well as some of the inner voices, as can be seen in Ex. 20. It becomes necessary to view more than just the initial presentation of the theme, because its recurrences show that Rubinstein used the registration of the piano to provide momentum and expansion for the A section of the March.

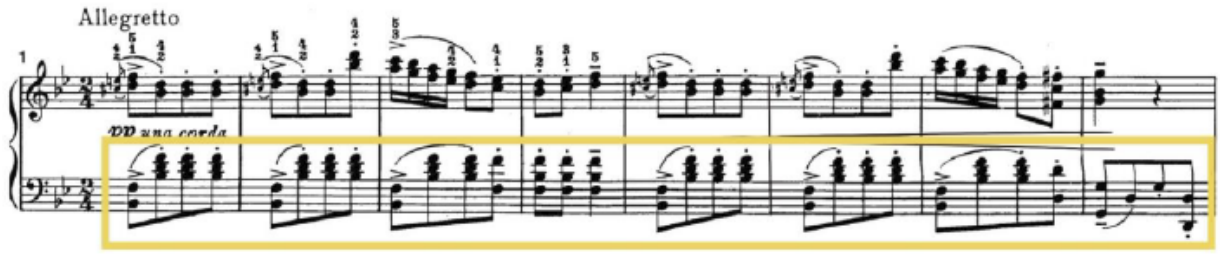
Example 20: Beethoven, "Marcia alla turca," oboe part, mm. 1–28 from *Die Ruinen von Athen*, Op. 113.; matched with Rubinstein, *Turkish March*, melody part, mm. 1–28



First Theme (A)

Having the melodic content of Beethoven's score represented in the right-hand of the piano, Rubinstein would have had to decide on which aspects of the music to focus on, as three distinct textures exist in Beethoven's original. Would he choose to strongly emphasize the tonic, as the contrabassoon, horn, and trumpet did, or capture the rhythmic accents provided by the strings? Rather than either of these, he chose a hybrid solution, which clearly presents the listener with full triadic harmony in the middle register of the piano while following the octave leaps found in the contrabassoon part as well as the additional rhythmic accentuation that helps to keep the spirit of the March. Rather than simply presenting the listener with a series of repeated B-flats, as the contrabassoon does, Rubinstein offers some variety to the consistent B-flat triad of the March by presenting altered chord voicings at the end of each phrase, as we seen in mm. 3–4 and mm. 7–8 (see Ex. 21). Placing the B-flat in the second inversion along with doubling the F cannot be regarded as unique, although it does help to move the phrase forward by emphasizing the F to B-flat in the bass.

Example 21: Rubinstein, *Turkish March*, mm. 1–8



Having set the melodic and harmonic content of the transcription in both hands, it would seem that all is in order, although additional work on the choice of register would be of benefit. The March relies heavily on the use of repetition; as a result, Rubinstein's initial choices of registration, like those of Beethoven's orchestration, were an important feature in setting the tone

and character of the work. Beethoven's orchestral version contains a rather expansive range, with the contrabassoon sounding an octave lower than written at the pitch of Bb1 and the piccolo sounding an octave higher at the pitch of F6. Being the traditionalist that he was, Rubinstein would have been justified in selecting these registers for his own transcription; after all, they are in Beethoven's original score.

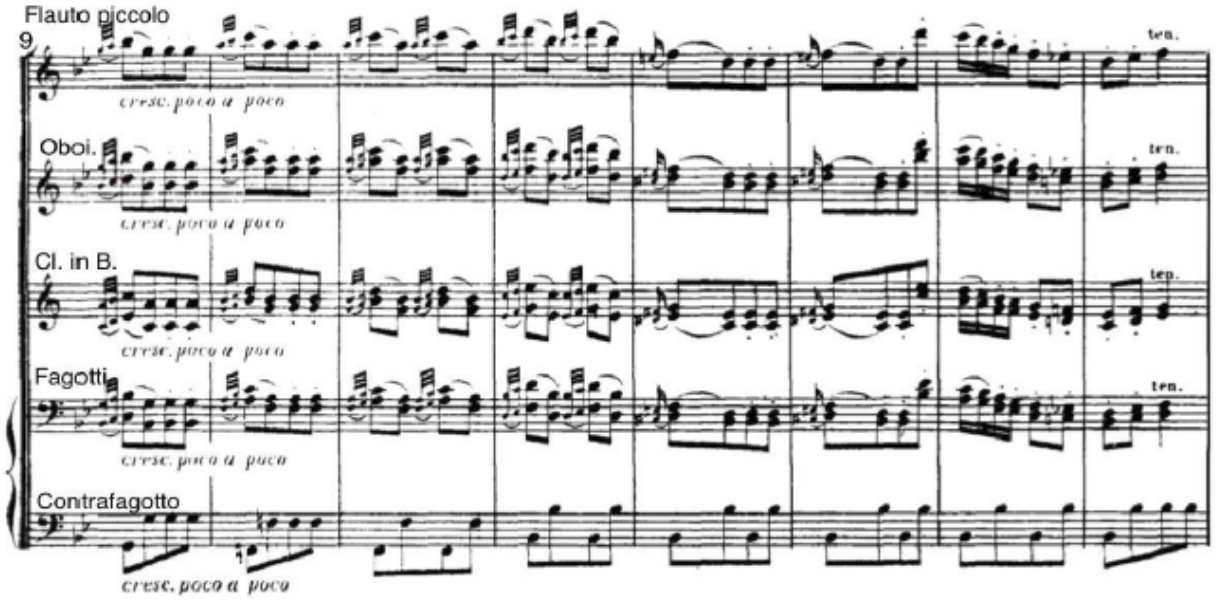
As we saw, however, Rubinstein opts instead for the middle range of the instrument, probably for several reasons. First, embracing the lower and higher registers would have produced a more novel character, although Rubinstein may have been concerned with the compositional options available as the piece began to develop. Selecting more novel registrations from the beginning of the work is likely to have led Rubinstein to choose more extreme ranges, in an effort to build and sustain intensity. He employed all registers of the Romantic piano within his concertos, which were of a more dramatic and serious character. That he would have been open to such pianistic treatment for a lighthearted March bearing the name of his musical idol, Beethoven, seems unlikely. Second, Rubinstein held strong convictions regarding the work of Beethoven, Mendelssohn, and Schumann. Each of these composers favored the middle register in much of their music, only periodically engaging in registration extremes; when they did so, it was with appropriate musical context, and rarely would we find a character piece of a delightful nature begin in such ranges of the keyboard. Ultimately, Rubinstein's registration and other musical choices were his own, but the rationale for those choices was strongly linked to the past masters who helped to shape his musical consciousness; many of them had made similar choices when faced with the same musical problem.

Liszt's handling of Beethoven's opening theme shows yet another approach to adapting an orchestral work to the piano. Liszt chose to adopt Beethoven's orchestral approach directly to

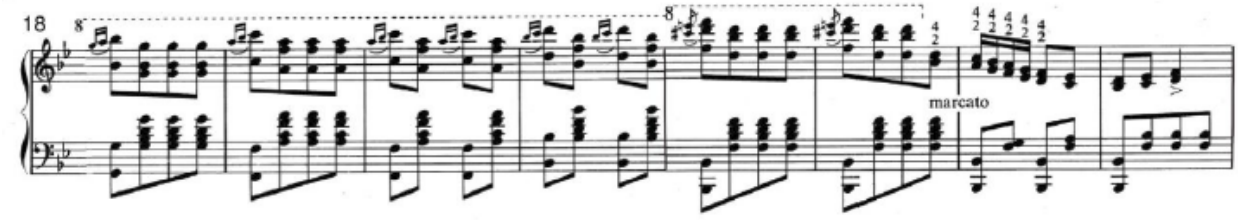
the piano, choosing the higher register as presented by the piccolo (F6) as the melodic starting point of the theme, as well as the lower register of the contrabassoon (Bb1) in the left-hand. As discussed in Rubinstein's arrangement, this initial choice of register contains within it a myriad other musical side effects that in effect control the musical expectations of the piece. In choosing chordal spacing of this nature, Liszt expectations.

As in Rubinstein's transcription, the melodic content is left unchanged. However, Liszt's transcription does contain changes in the registration of the melody that differ from Beethoven's original (see Ex. 22); one such example can be seen in Liszt, mm. 20–25 (see Ex. 23).

Example 22: Beethoven, "Marcia alla turca," mm. 9–16 from *Die Ruinen von Athen*, Op. 113.



Example 23: Liszt, *Capriccio alla turca*, mm. 18–25

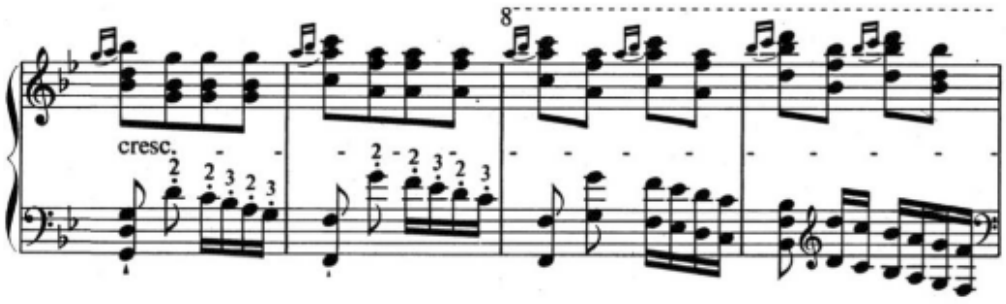


Beethoven's line climbs higher during mm. 11–12, then at m. 13 we see a jump down of a

perfect fourth (to F), placing the melodic line in its original starting register. By contrast, Liszt's melodic line climbs higher in mm. 20–21, only to jump up a perfect fifth (to F) at m. 23, placing the line an octave higher than its first presentation. This difference exists in order to set up the musical feature that Liszt really wants the listener to hear: a two-octave jump in register (m. 23), which mimics that of the range of the clarinet as presented in Beethoven's score. The approach is then repeated for *a′* (mm. 26–29), emphasizing the striking color change.

Liszt takes every opportunity to embrace these types of "orchestral" registration changes throughout his *Capriccio*. From m. 30, he alters the octave registration from what would initially be the range of the flutes and clarinets to an octave higher range, which aligns more with that of the piccolo with flutes supporting the harmony (see Ex. 24). This is done to accommodate the more prominent emerging line in the left-hand, although Liszt produces a gradual shift in pianistic color, with m. 31 acting as a bridge between the two colors.

Example 24: Liszt, *Capriccio alla turca*, mm. 30–33

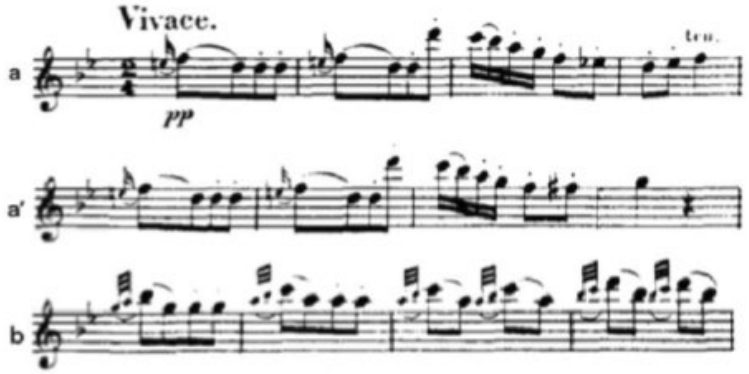


Simply shifting the range of a melody up an octave is by no means unprecedented, though more traditionally composers would begin and end a melody in a chosen range. Beethoven adheres to this concept.

Liszt chooses to "fragment" the melodic line with a change in register in the presentation of the middle theme, as we are in the *b* of (*a a′ b*) (see Ex. 25). Such a presentation can be regarded as "orchestral" thinking at the piano, where it is far more common for melodic lines to

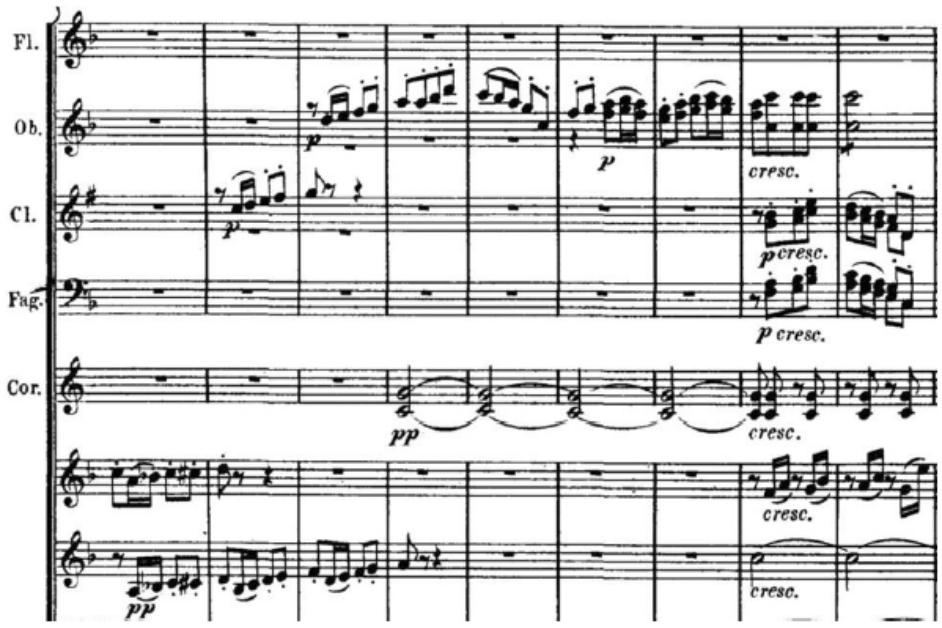
be passed around within the orchestra, embracing the different characteristic instrument timbres.

Example 25: Beethoven, "Marcia alla turca," mm. 1–12 from *Die Ruinen von Athen*, Op. 113.



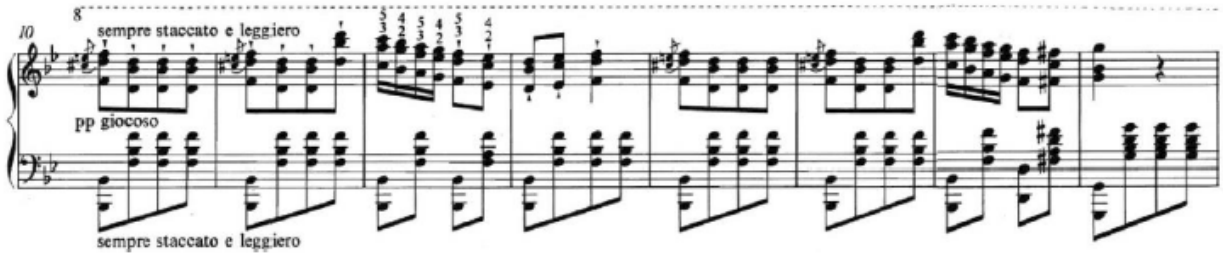
Beethoven's Symphony No. 6 illustrates the concept of orchestral thinking, as the composer moves the melodic content from violin I to clarinets, which pass off the idea to the oboes, which develop it further, before handing it back to the clarinets and bassoons (see Ex. 26). The constant change in timbre helps to bring change, expansion, and variety to the symphony. Liszt attempts to emulate these orchestral features using various approaches that few if any composers of the time had attempted to employ at the piano.

Example 26: Beethoven, Symphony No. 6 in F major, Op. 68, "Pastoral," I, mm. 26–34

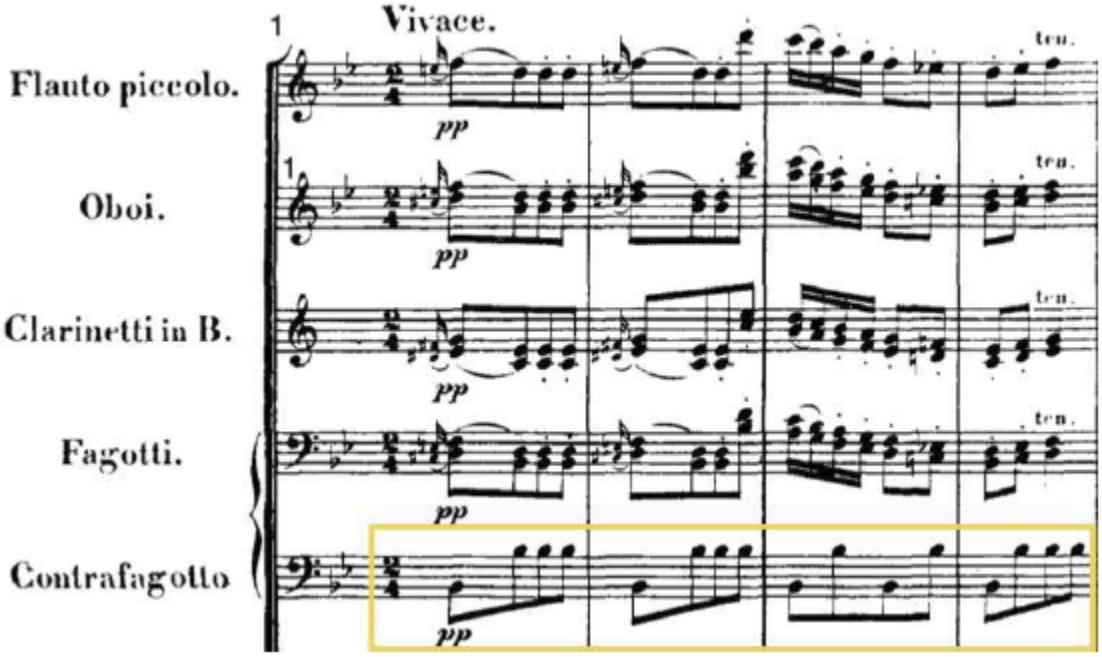


Liszt's accompaniment differs considerably from Beethoven's original. While acknowledging Beethoven's harmonies, in many ways Liszt's invention is ever present in the inner voices and accompaniment. Liszt's initial accompaniment pattern (see Ex. 27) takes its inspiration from Beethoven's contrabassoon line (see Ex. 28). This can be seen in the leaping behavior and contour of the lines compared with the original. The left-hand accompaniment gives the listener a full harmonic background, favoring large leaps of a twelfth and chords in octaves while filling other parts of the harmony, combined with the additional octave support of the melody, creating an extremely full texture.

Example 27: Liszt, *Capriccio alla turca*, mm. 10–17

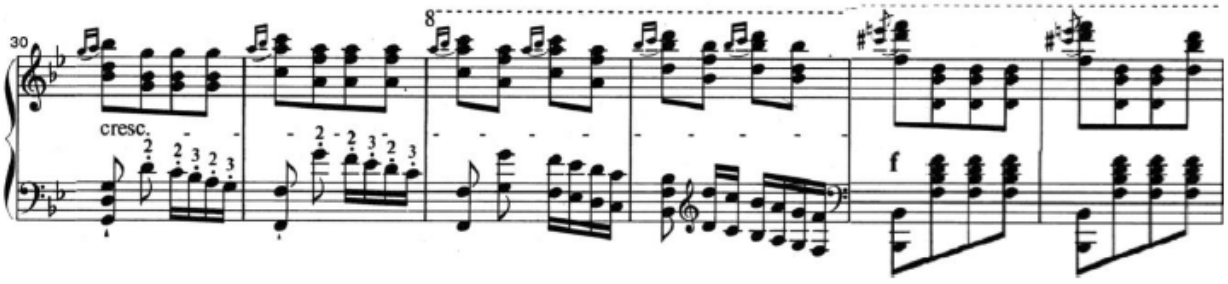


Example 28: Beethoven, "Marcia alla turca," mm. 1–4 from *Die Ruinen von Athen*, Op. 113.



By m. 30, while completing his second statement of the theme, Liszt begins to alter the accompaniment pattern, reducing its thickness in favor of a countermelody, while the strong octaves on the first beat maintain the rhythmic drive of the March. The melody and accompaniment are in a constant state of rapid development, as the thematic fragment pushes towards m. 34, which reinstates the theme in a thicker texture. Liszt achieves this development in mm. 30–33 (see Ex. 29) in several ways: the left-hand melodic content drives higher in pitch; the texture is increased from single pitches to octaves; and the rhythmic activity in m. 33 is increased, driving over the bar line. Upon arrival, we encounter additional formal differences, as Liszt presents a full statement of the *a* and *a′* that embraces the thematic material while serving the opening of a transition to the B section (see formal diagram in Appendix, p. 78).

Example 29: Liszt, *Capriccio alla turca*, mm. 30–33

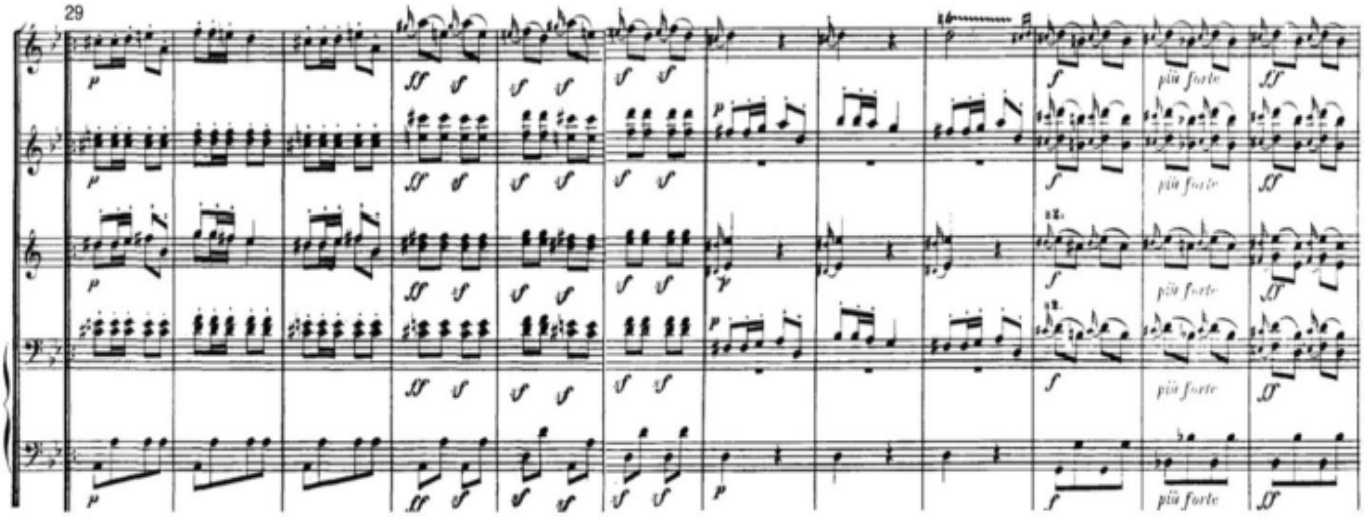


Although Liszt's changes to the score do not exist in Beethoven's original, they are supported by the spirit of the music. Beethoven's score at m. 9 indicates *cresc. poco a poco*; this combined with the thickening texture of the orchestra—as can be seen in the octave doubling of the trombones (m. 16), the register shift, and the melodic role of the violins (m. 17) at the tail of the first theme (m. 21)—helps contribute to a strong tutti within the orchestra. In an effort to capture the *crescendo* of Beethoven's original, Liszt chose to create the features mentioned to achieve a similar musical approach, embracing the idea of the piano as an orchestra.

Second Theme (B)

Beethoven's second theme brings a slight change in mood while maintaining many characteristics of the opening theme. The most significant change is the harmony, which passes through the key centers of D minor (m. 29) and G minor (m. 35). Beethoven also takes advantage of modal mixture at the end of phrase, presenting both the harmonies of G major and G minor before concluding in B-flat major (mm. 38–40). The character of the first theme and the vitality of the March are maintained largely by the texture remaining constant. Although Beethoven alters the orchestration and the role of each instrument, the three layers of activity (melody, harmonic support, and rhythmic vitality) of the March remain. Beethoven's score shows two phrases of 6 or (3+3), each of which showcases the dynamic possibilities of the orchestra from *p* to *ff* with further ***sf*** accents (mm. 29–40). In addition, a *crescendo* is produced as Beethoven's orchestration becomes thicker in mm. 32–40, particularly with the addition of the strings occupying a melodic role (m. 32) and greater rhythmic activity in the horn part (m. 34). Beethoven's rhythmic accents found at the end of each phrase (mm. 32–34 and 38–40) offers rhythmic variety while connecting to the b of the first theme (*a a' b*).

Example 30: Beethoven, "Marcia alla turca," mm. 29–40 from *Die Ruinen von Athen*, Op. 113.



As Rubinstein's interpretation of Beethoven's orchestral score continues to unfold, it becomes readily apparent that there are certain aspects of the music that he has no intention of altering, as that would produce a different effect. As we have observed, Rubinstein wishes to capture the essence of Beethoven's original; as a result, the melodic, harmonic, and formal aspects cannot be altered, from Rubinstein's perspective. Timbre is of course pre-determined, as the work is a piano transcription. This still leaves Rubinstein with a few features that can be altered, such as registration, dynamics, texture, chordal spacing, and to some degree of articulation. One of the key differences of Rubinstein's transcription from Beethoven's original is the choice of dynamic contrast. Beethoven's score produced two arch-like phrases, each showcasing dynamic contrast from *p* to *ff*. Instead, Rubinstein chooses a much broader approach to the dynamics that becomes apparent only on the entrance of the second theme in m. 29. Viewing the dynamics of Rubinstein's score as a whole, his compositional aims become more apparent:

Table 3: Rubinstein, *Turkish March*, Dynamics

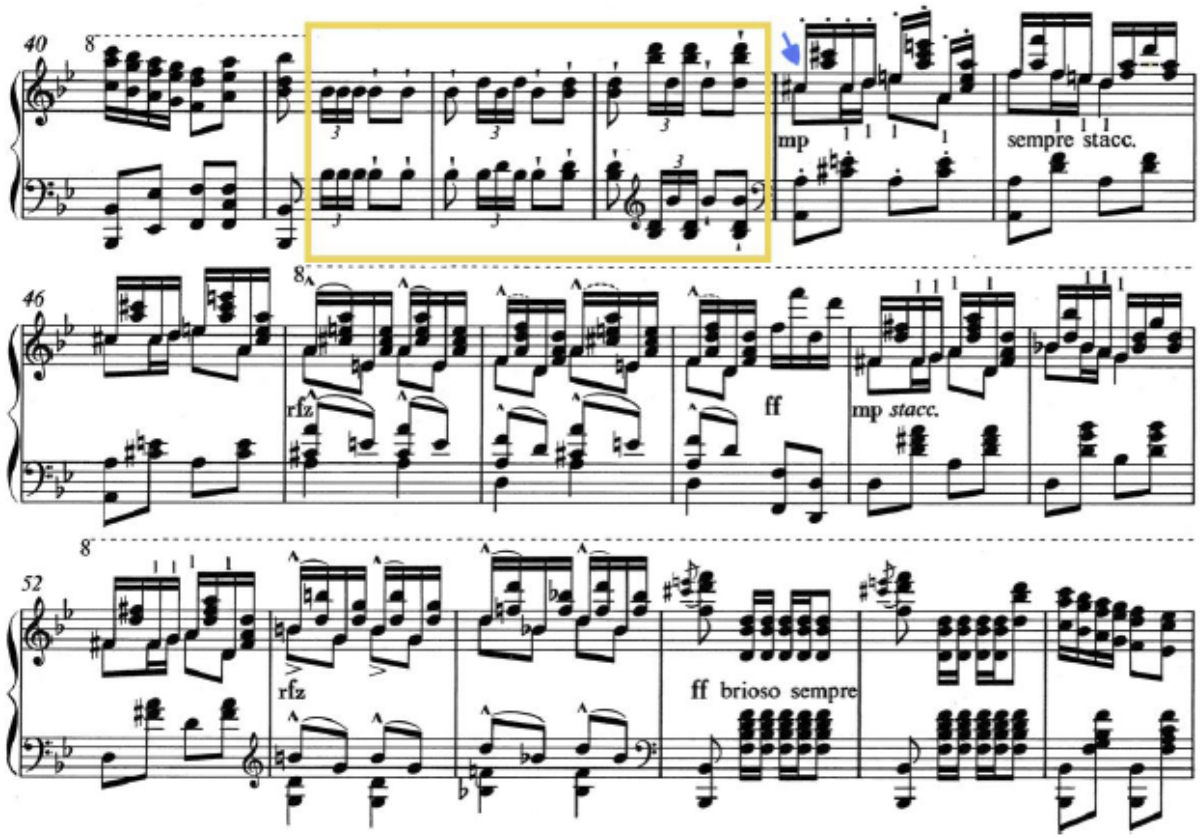
Measure	Dynamic Marking
1	*pp una corda*
5	*crescendo*
9	*crescendo*
17	*piu cresc. tre corda*
25	*crescendo*
29	*forte*
35	*piu forte*
38	*piu cresc.*
41	*ff*
57	*meno f*
60	*decrescendo* symbol
63	*f*
66	*decrescendo*

Measure	Dynamic Marking
69	*mf*
73	*decrescendo*
77	*dim.*
81	*p*
85	*una corda*
87	*decrescendo*
89	*pp*
93	*decrescendo*
97	*ppp*

The effect is a long-building *crescendo* that peaks at m. 41 with the return of the first theme (A), after the slight contrast of the second theme (B). Rubinstein states the theme with maximal intensity giving the impression of a marching band playing right in front of the listener. The music then begins its gradual *decrescendo* from m. 57 to the final measure in m. 103, which captures the band receding into the distance. In the pianistic hands of Rubinstein, it would have produced a glorious effect, showcasing his mastery of touch and pedal effects. The decision to build a large dynamic arch in this way means that a number of the compositional elements must remain constant. For instance, Rubinstein is not in a position to alter the "orchestration" as Beethoven had done in each of the 6-measure phrases (mm. 29–34 and 35–40), as that would have the ability to disrupt Rubinstein's overarching *crescendo*. This in effect keeps the left-hand bound to the accompaniment role and provides the same features it did at the beginning of the March: harmonic support and rhythmic drive. Without these features, the aspect of the March would no longer be prominent, although it does minimize Rubinstein's ability to integrate some of the more subtle aspects of Beethoven's orchestration. Instead, Rubinstein chooses to showcase a more muscular version of the March, as can be seen by the growing dynamics, wide leaps, chordal spacing, and constant right-hand octaves.

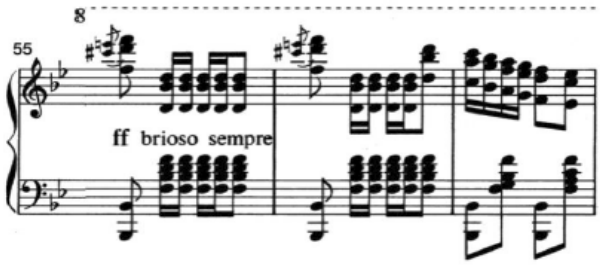
As the title of Liszt's composition makes clear, he had no intention of following Beethoven's original composition strictly. As a result, all aspects of the music—the melody, harmony, form, and texture—are a blank canvas for Liszt's imagination. However, Liszt does not simply take the melodic content and discard Beethoven's compositional intentions. The second theme provides a good example of Liszt honoring Beethoven's initial musical intent while not becoming subservient to it. Liszt maintains the overall function of the second theme acting as a point of contrast to the first theme while heightening the effect of this contrast in a number of ways. As we observed, Liszt added the "fanfare" figure, which builds anticipation for the second theme. Upon its entrance, we see a dynamic shift from *f* to *mp*, combined with staccato articulations and additional figuration in the upper voice that outline the harmony while producing a sixteenth-note rhythmic drive not found in the original (see Ex. 31).

Example 31: Liszt, *Capriccio alla turca*, mm. 44–57



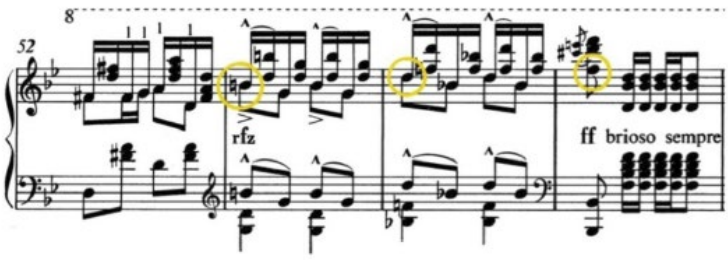
Although these new features are present, Liszt does maintain the dynamic contrast of Beethoven's orchestral version, but chooses to cut the second phrase of the B section. producing 6 measures (3+3) (mm. 44–49) followed by five measures (3+2) (mm. 50–55). The omission of the single measure is probably driven by Liszt's compositional needs: he chooses to omit Beethoven's use of modal mixture (G major– G minor–B-flat major), instead choosing to go from G major directly to B-flat major, producing a more brilliant color through this chromatic *mediant* relationship. In addition, Beethoven's presentation has a rounding-off effect on the phrase that provides a feeling of *ritardando* (Beethoven, m. 40) before reestablishing the first theme. Based on Liszt's vigorous rhythms of the second theme and those that appear in m. 55 on the recurrence of the first theme (see Ex. 32), he does not wish to slow down the drama but rather to increase it, which presumably accounts for the 6 + 5 phrase grouping.

Example 32: Liszt, *Capriccio alla turca*, mm. 55–57



The melodic content of mm. 53–54 (see Ex. 33) also supports the idea of forward momentum, Liszt choosing to notate the most dominant voice in octaves, and the ascending line pushing towards an arrival in m. 55 while providing emphasis on the tonal center of B-flat.

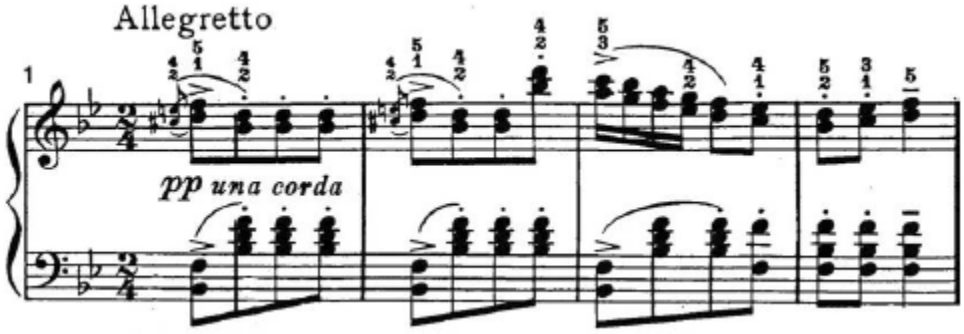
Example 33: Liszt, *Capriccio alla turca*, mm. 52–55



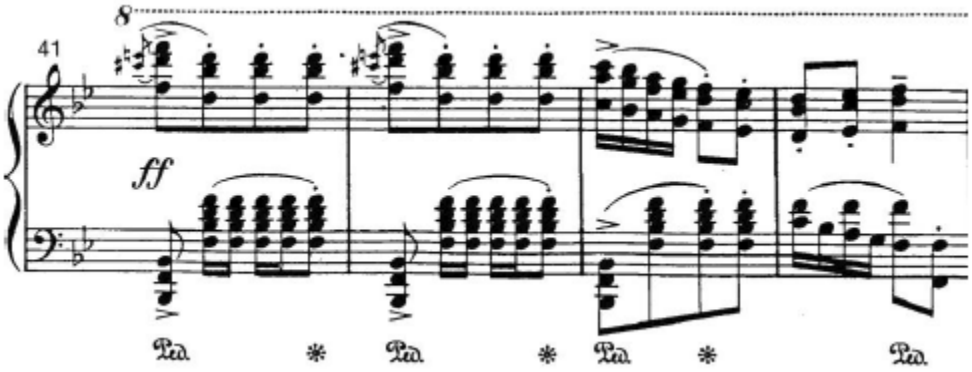
Return to the First Theme (A)

Upon completion of the brief and contrasting second theme (mm. 29–40), Beethoven immediately returns to the first theme, the orchestra having reached a *ff* dynamic. He does not introduce any new elements into the orchestra, but rather, continues to use the already familiar musical features. The three distinct textures are still present, with the wind section and violins playing the melody. Brass, contrabassoon, and double bass continue providing harmonic support. Rhythmic accents come from the violas, cellos, and percussion. The compositional climax is reached through the sheer mass of sound produced at this dynamic and the constant marching rhythm, which feels more powerful after a less prominent orchestral setting during the second theme.

Example 34: Rubinstein, *Turkish March*, mm. 1–4



Example 35: Rubinstein, *Turkish March*, mm. 41–44

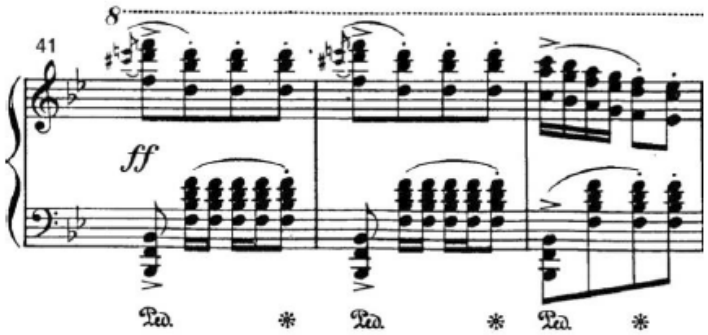


As in Beethoven's presentation, Rubinstein reaches the climax of theme A and the piece as a whole, the *crescendo* he began 41 measures earlier coming to its peak. As a result, we see many of the same features which Rubinstein used previously amplified. Aside from the dynamic marking of *ff,* the most prominent features are the increase in rhythmic activity, thicker chordal texture, and large contrary motion leaps found in both hands. The opening chord of m.41 sets the registration favoring a wide-open span that covers five and a half octaves from the lowest B-flat (Bb1) to a high F (F7). Unlike Liszt's version, which incorporates a variety of other elements to build climaxes, Rubinstein uses register, dynamics, and chordal spacing as key features to produce intensity and variety in his transcription. The contrast of each presentation of the theme can be seen most clearly through the score (see Exx. 34 and 35).

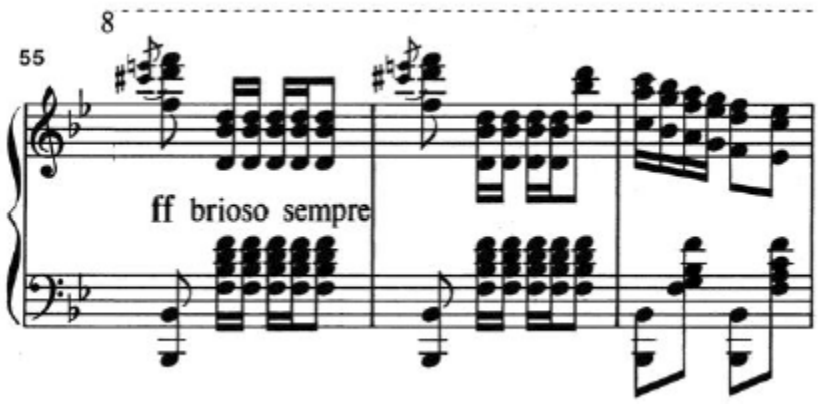
In conjunction with the increased dynamics, large leaps, and thicker textures, Rubinstein's octave scale figure in mm. 43–44 takes on a greater level of virtuosity, requiring precision and rapid execution. The ending of the left-hand phrase in m. 44 also requires an appropriate touch to bring out this activity of this line without overwhelming the primary melody and its harmony in the right-hand. The presentation of the first theme remains exuberant throughout mm. 41–56.

Liszt's return to the first theme shares great similarity with Rubinstein's presentation in the similarity becomes clear upon side-by-side comparison (see Exx. 36 and 37).

Example 36: Rubinstein, *Turkish March*, mm. 41–43

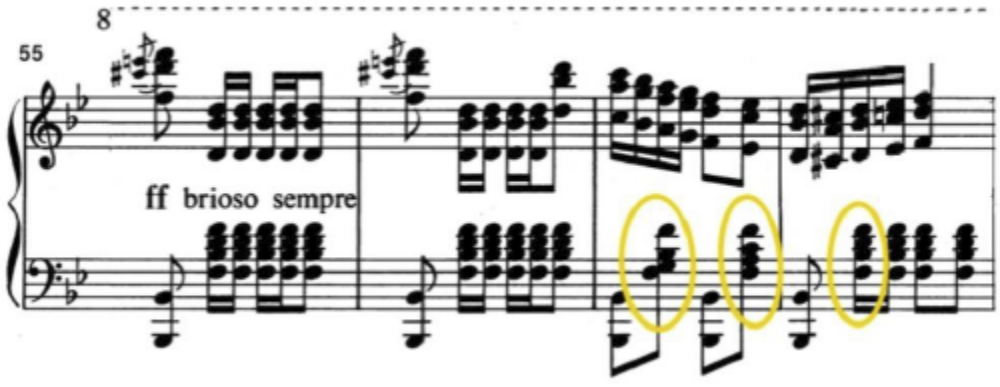


Example 37: Liszt, *Capriccio alla turca*, mm. 55–57



The first and most obvious difference is the more pronounced leap in the right-hand, which spans a tenth downwards, as opposed to Rubinstein's third. This feature increases the level of virtuosity involved while providing a clearer and more powerful register for the sixteenth-note harmonies. While embracing the clarity of the middle register for harmonic support, Liszt includes some alternative harmonies not found in the Beethoven's original, as in m. 57 (see Ex. 38), moving from G minor 7 (vi7) to F major (V7) over the B-flat (I) bass; the color is brilliant, but at this tempo the feature passes by quickly.

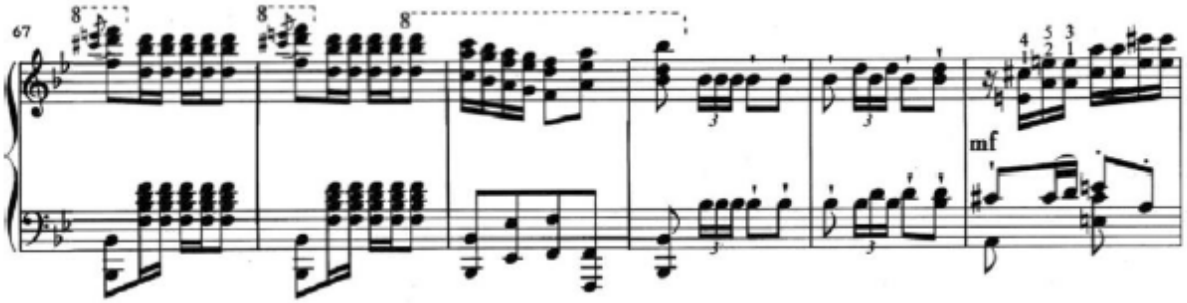
Example 38: Liszt, *Capriccio alla turca*, mm. 55–58



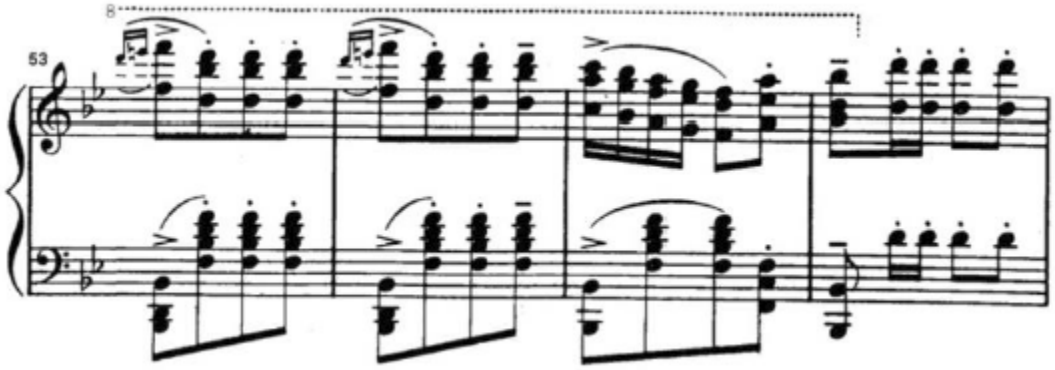
Liszt often produces striking contrast and in what seem to be an endless variety of ways. By m. 67, the first theme has had its full appearance, and transitional material that borrows heavily from the first theme begins. Liszt's addition of the "fanfare" figure occurs at mm. 70–71

(see Ex. 39) in a triplet rhythm. This of course provides contrast. But a more subtle feature can be found in the rhythmic activity of mm. 67–69, which continues to use the sixteenth-note rhythms in the harmony. Rubinstein also used the same exact sixteenth-note rhythm during the presentation of the first theme (m. 41), although he has now cut the rhythmic activity back to eighth notes in m. 53 (see Ex. 40) in order to prepare the upcoming B section at m. 57. This in effect alerts the listener that an element of change is coming, as the theme is powering down. Liszt, in contrast, gives no such hint prior to the "fanfare" figure being presented. The effect is one of greater contrast and drama when the "fanfare" figure does enter. It is essentially unprepared and surprises the listener, only to receive more surprise again with the strong contrast in m. 72. The contrasting transitional material that leads to the second theme becomes clearer compared side by side.

Example 39: Liszt, *Capriccio alla turca*, mm. 67–72



Example 40: Rubinstein, *Turkish March*, mm. 53–56

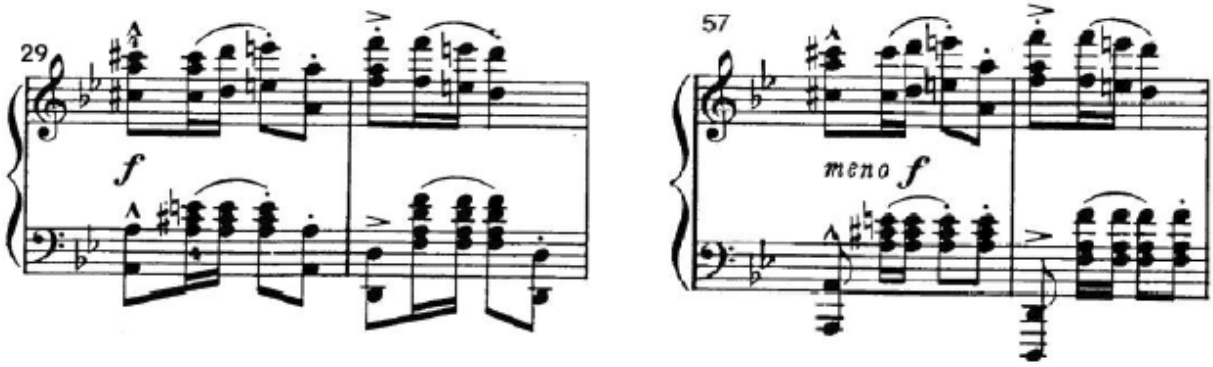


Return to the Second Theme (B)

Upon conclusion of the A theme in m. 52, Beethoven indicates a repeat sign at m. 56 affecting both the second (B) and first (A) theme. No changes occur musically, although Beethoven's decision to repeat the material affects the proportions of the work, further exposing listeners to the March at full strength.

Upon the repetition of the second theme in mm. 57–68, no significant changes occur in Rubinstein's transcription, which differs greatly from its first presentation in mm. 29–40. This of course follows Beethoven's model, which presents a literal repeat of the B A sections (mm. 29–52) followed by a brief transition (mm. 53–56) before the coda. Rubinstein follows this repetition of the B A, although the music does not contain a repeat sign; rather, the sections are fully written out. There are a few slight changes within the left-hand that revoice familiar harmonies, favoring a less full texture (mm. 29/57), which accommodate the *decrescendo*. Rubinstein also continues to employ the lower register of the piano that he first established (in m. 41) at the climax of the first theme. Just as Beethoven continued the orchestral tutti during his repeat, Rubinstein keeps the registration consistent until the final measures.

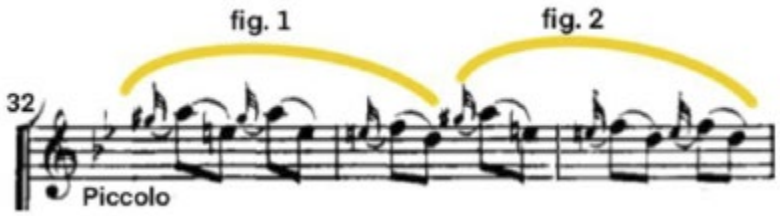
Example 41: Rubinstein, *Turkish March*, mm. 29–30 and 57–58



Liszt's return to the second theme (B) in mm. 72–83 continues to explore different presentations of Beethoven's melodic material in a virtuosic setting. Like the first presentation,

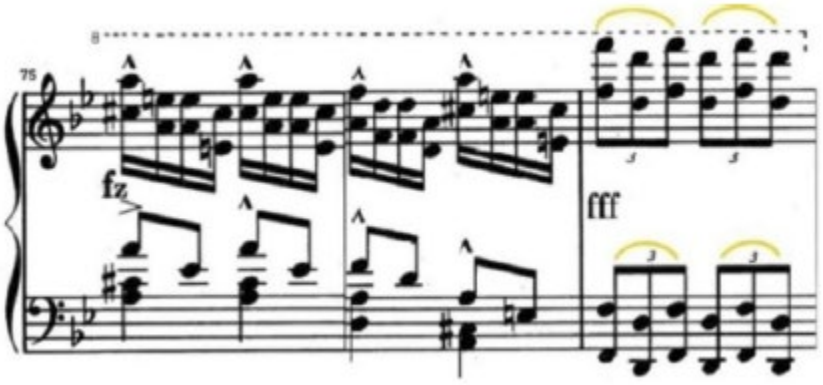
Liszt continues to embrace the staccato touch while maintaining the singing qualities of the theme. While the left-hand provides the full harmony, additional support is provided by the right-hand using quick repeated pitches that have a wave-like shape. The result is difficult to perform and sounds almost magical. Of additional interest is the abrupt interruption found in m. 77 (see Ex. 43), which has a completely different character dynamically, texturally, and of course rhythmically, as the triplet figures and alternating pitches seem designed to disorient. Liszt takes the idea from Beethoven's original, which also presents rhythmically uncommon figuration (see Ex. 42).

Example 42: Beethoven, "Marcia alla turca," mm. 32–34 from *Die Ruinen von Athen*, Op. 113.



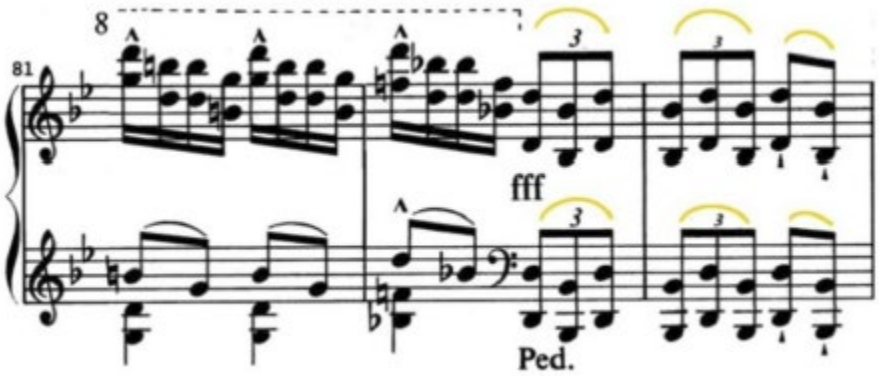
Beethoven's phrase structure can be viewed as a 2 + 1 (Fig. 1) followed by 1 + 2 (Fig. 2). Liszt follows the same principle, in what appears as 1 + 1 (see Ex. 43), but the concept of inverting an idea remains.

Example 43: Liszt, *Capriccio alla turca*, mm. 75–77



The idea is used again after the second phrase, favoring the brighter B-flat major (see Ex. 44), as previously observed in m. 54, while Liszt again offers further rhythmic alterations that extend the figure.

Example 44: Liszt, *Capriccio alla turca*, mm. 81–83



The contrast found in mm. 81–83 is intentionally large, as it keeps the listener in a state of excitement because of the unpredictable behavior of the music. Looking at these measures in context, we can see Liszt achieves the *crescendo* effect found in Beethoven's original (mm. 38–40) in a completely novel way. Liszt chooses to emphasize the unique staccato texture of the second theme through these abrupt rhythmic ideas.

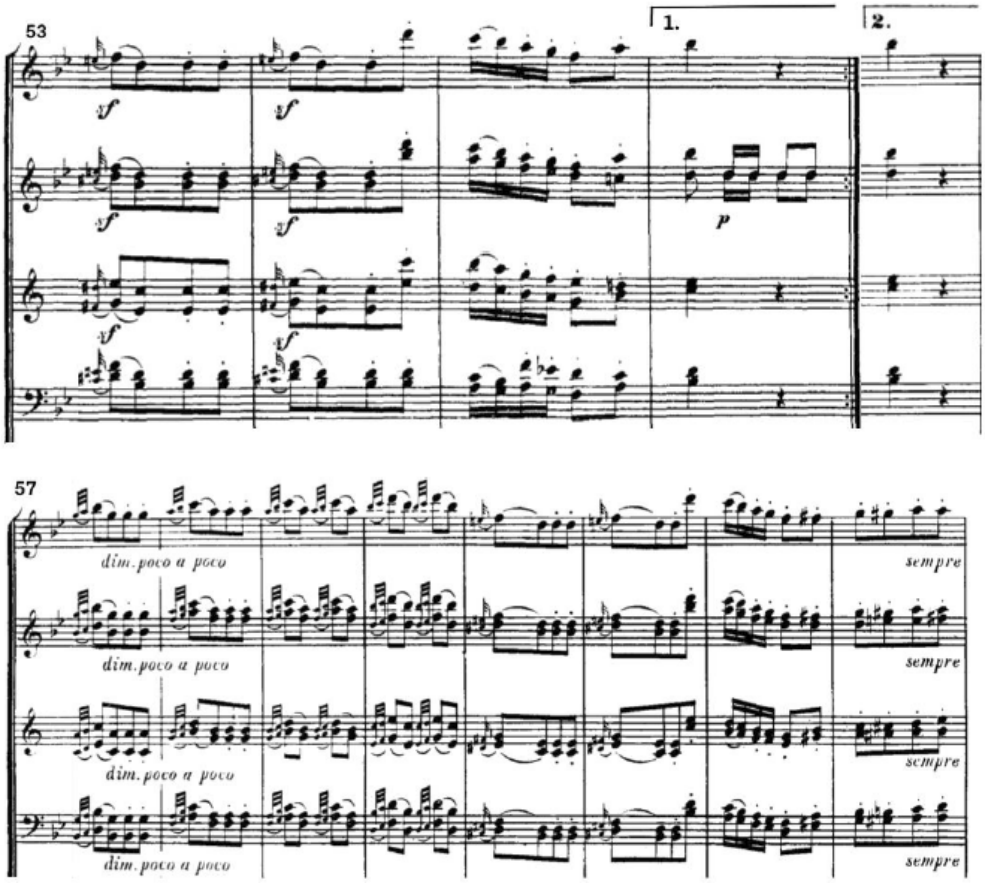
Coda

As the repeat comes to a close, Beethoven alters the melodic ordering of the first theme from familiar (*a a′ b*) presented throughout the March to (*a b a′*) in the second ending (mm. 53–64; see Ex. 45). The reordering is hardly noticeable but offers some wit among Beethoven's well-used thematic material.

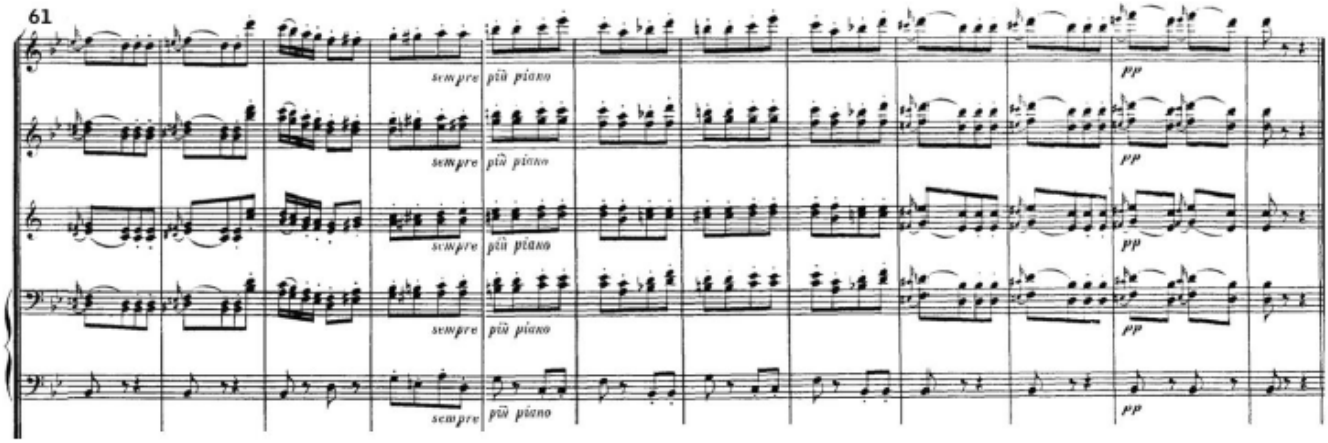
The March ends with a brief coda (see Ex. 46; m. 61), which takes the majority of its elements from the first theme in both content and structure. The phrase structure of the coda can be viewed as *a d b′*, with each section consisting of 4 measures, having an obvious resemblance

to the familiar *a a′ b* structure. Although the orchestra began its *decrescendo* in m. 57, Beethoven maintains the orchestra tutti, all the elements of the texture becoming fainter and giving the impression of a marching band walking off into the distance.

Example 45: Beethoven, "Marcia alla turca," mm. 53–64 from *Die Ruinen von Athen*, Op. 113.

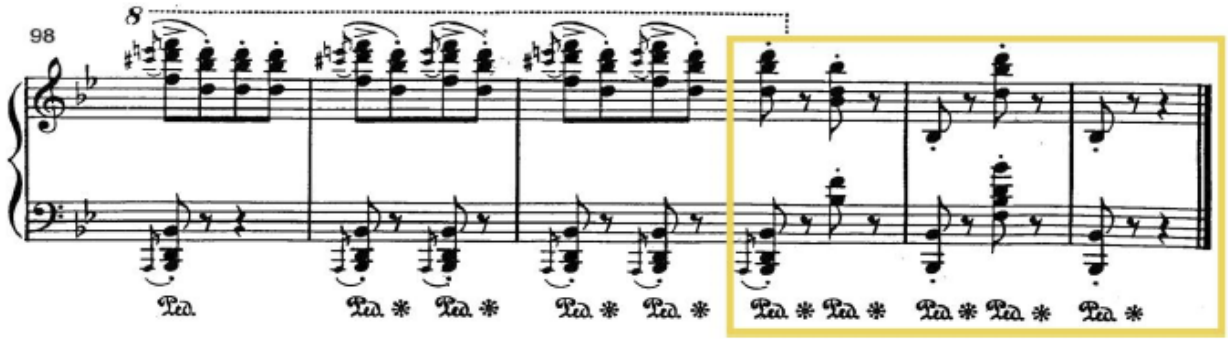


Example 46: Beethoven, "Marcia alla turca," mm. 61–72 from *Die Ruinen von Athen*, Op. 113.



Rubinstein often used this transcription as an encore,[68] after his marathon concerts. Such an unassuming March and its delightful ending measures would have left his audience breathless. Musically speaking, the added measures (see Ex. 47) create a stronger cadential effect by extending the tonic of B-flat, with the voice-leading of the final chords leaping a perfect fifth in the bass, F to B-flat, while the upper voices move from D to B-flat. As Beethoven's original score contains several more movements, his musical needs do not require such a strong cadential figure as we find in Rubinstein's transcription.

Example 47: Rubinstein, *Turkish March*, mm. 101–3

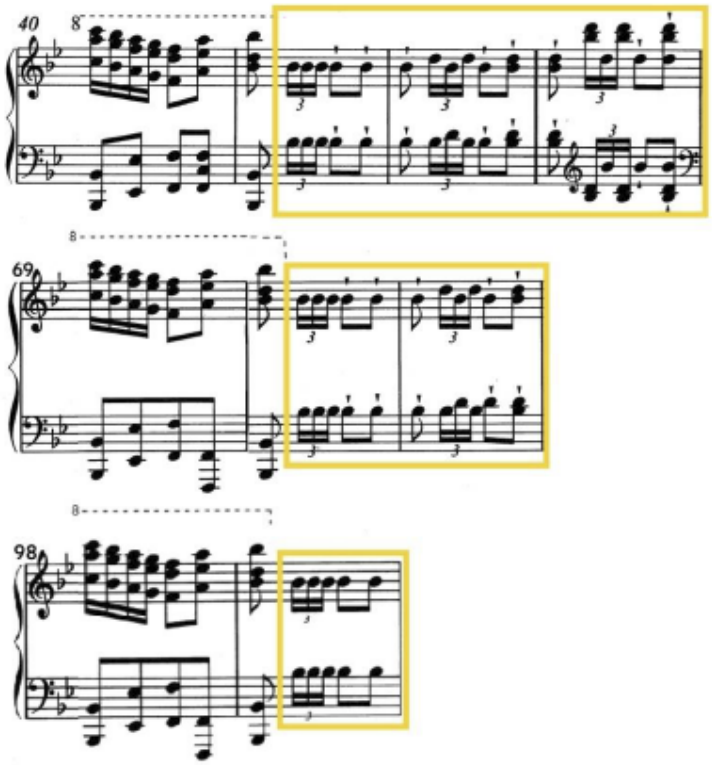


In Liszt's final presentation of the first theme (A) in mm. 84–95, he takes a similar path to both Beethoven and Rubinstein, providing minimal alterations to the theme. The presentation is similar to Liszt's previous statement in m. 55, with this occurrence displaying the countermelody completely in octaves. Paradoxically, despite the *ff* dynamic, sixteenth-note rhythmic activity, and full texture, Liszt has actually begun to power down the March. The only indicator of this is the lack of the additional thematic development that had been present with each statement of the theme up until this point. Before completing the first March, Liszt has a few more exciting elements to incorporate. As we observed previously, Liszt continues his

[68] Lott, *From Paris to Peoria*, 179.

extension of the form in m. 96, briefly stating *a* from the first theme before interrupting it with the last statement of the "fanfare" theme. When viewed together, it becomes clear that each iteration of the "fanfare" has become condensed (see Ex. 48).

Example 48: Liszt, *Capriccio alla turca*, mm. 40–43, 69–71, and 98–99

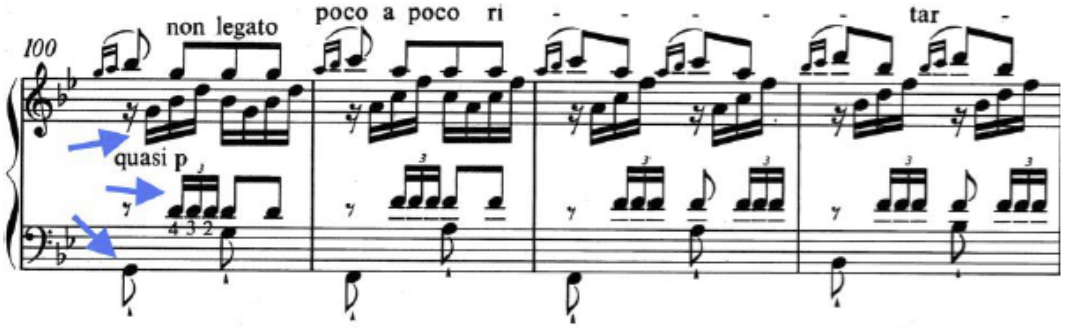


Liszt continues to conclude the March, yet still incorporates new areas of development. The compositional craft seen in mm. 100–4 (see Ex. 49) is stunning, as Liszt combines many developmental variants used in the March into a single statement: the transitional triplet "fanfare" rhythm, influences of the driving sixteenth-note staccatos of the second theme (m. 72), and the strong bass accents all combine with the *b* of the first theme (*a a' b*).

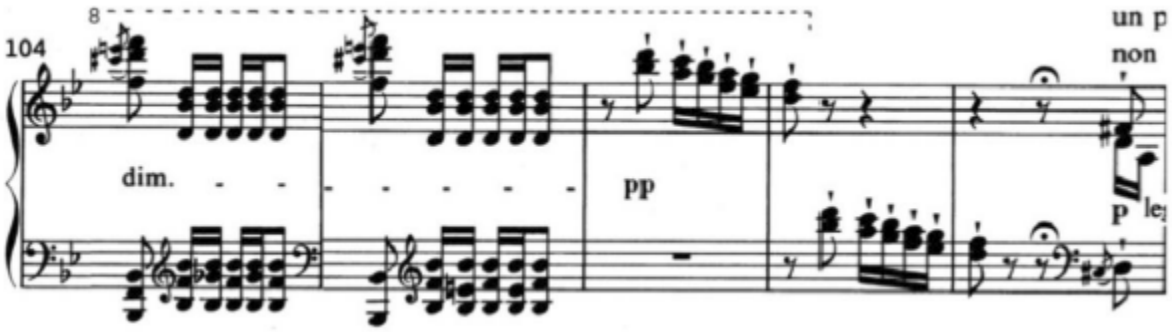
As the *poco a poco rit.* (see Ex. 49) brings the March to a halt, Liszt provides subtle harmonic hints for the changes to come. Measure 104 (see Ex. 50), displaying a B-flat major triad that alternates between F (fifth) and the odd addition of Gb (b6), and m. 105 alternating between F and E natural (#4), the effect of these pitches provides additional color while

introducing pitch material that will become more present in the Dervish section in the parallel key of B-flat minor.

Example 49: Liszt, *Capriccio alla turca*, mm. 100–3



Example 50: Liszt, *Capriccio alla turca*, mm. 104–8



Liszt follows Beethoven's influence as he observes a fundamental change to the first theme, reordering from the familiar *a a′ b* used throughout the March to Beethoven's variant (*a b a″*) (mm. 96–108). Overall, what is most striking is that, as brilliant as some of these innovations are, Liszt presents all of them in a brief and understated manner.

Liszt adds an explosive "*cadenza*"-like *codetta* before closing the first March. This section develops Beethoven's coda ideas from mm. 64–72 in a more extended manner. The codetta ends the March with a burst of energy that effectively brings it to a close while providing a contrasting section to the upcoming Dervish, which is of a more atmospheric character.

Examination of the Dervish and the second *Turkish March* of Liszt discloses an

abundance of virtuosic techniques that capture his approach to the instrument, much like the features examined in the opening *Turkish March*. Both additions to the form represent Liszt's musical imagination taking hold of each section. Further detailed analysis on the musical features of these areas, although of interest, would offer a large imbalance in relation to Beethoven and Rubinstein, and for that reason has been omitted.

CONCLUSIONS

Even a first hearing Rubinstein's and Liszt's transcriptions reveal the significant difference in their approach to Beethoven's "Marcia alla turca" could not have been more different. The details of these differences become clearer upon examining aspects of the form of each transcription and musical content as they relate to Beethoven's original. In addition, this dissertation has examined other factors of each composer's life, helping to provide rationale and insights into some of the musical approaches taken, not only in relation to the transcriptions but across the span of each artist's musical output.

Many of the key features of Romanticism at the piano become visible through each transcription as well: in its most extreme form, as represented by Liszt, and in a more reserved manner, as embodied by Rubinstein. Musically we observed how each composer was operating under a completely different set of guidelines. Both Rubinstein and Liszt were willing to manipulate musical features such as form, texture, register, dynamics, and rhythm to meet their musical needs, whereas Liszt alone was willing to innovate in areas of melody and harmony, giving him a variety of other options. The most significant difference between each composer's transcription is not only which musical elements they were willing to alter but to what degree they were willing to alter them.

Liszt made it clear from the opening measures that he intended to let Beethoven's thematic material serve as a compositional outline into which he could incorporate his own ideas. Throughout the *Capriccio*, Liszt confirms the full-blooded virtuosic approach, as his genius alters all the elements of music available to him with a quality of inventiveness that is astounding.

In comparison, Rubinstein's transcription seems tame, yet that assessment is not entirely

appropriate. As we explored, Rubinstein's aim was to simply capture the musical spirit of Beethoven's "Marcia alla turca" at the piano. Rubinstein wished to showcase the idea that the piano could rival the orchestra in its expressiveness and power. Based on his transcription's continued popularity, it would seem that he succeeded in allowing the piano to capture the concertgoer's affection. Oddly, Liszt's composition, despite its musical merits, remains one of his less-played works. Regardless of any similarities or differences between the two transcriptions, each can be enjoyed for their inherent qualities. Rubinstein embraced a more Classical sensibility and Liszt sought new artistic horizons; both found a place at the Romantic piano and helped to define the musical language of Romanticism.

APPENDIX

DIAGRAMS OF FORMAL SCHEME

Rubinstein, *Turkish March*

Formal Divisions	A (12)			A (12)			trans.	B (12)		A (12)		
Phrase	a	a'	b	a	a'	b	a =>	c	c'	a	a'	b
Phrase Length	4	4	4	4	4	4	4	6 (3+3)	6 (3+3)	4	4	4
MM #			*9*	*13*		*21*	*25*	29		*41*		

Formal Divisions	trans.	B (12)		A (12)			trans.		CODA (15)			
Phrase	a =>	c	c	a	a'	b	a =>	b	a	d	b	ext. ‖
Phrase Length	4	6 (3+3)	6 (3+3)	4	4	4	4	4	4	4	4	3
MM #	*53*	*57*		*69*			*81*	*85*	*89*			*101-103*

Liszt, *Capriccio alla turca,* Opening March (mm. 1–129)

Formal Divisions	Intro	A (12)			A (12)			trans.	
Phrase	FL-1	a	a'	b	a	a'	b	a	a' =>
Phrase Length		4	4	4	4	4	4	4	4
MM #	1-9	10	14	18	22	26	30	34-40	

Formal Divisions	"fanfare" (3)	B (11)		A (12)			trans.	"fanfare" (2)
Phrase	FL-2	c	c	a	a'	b	a =>	FL-2 '
Phrase Length	3-(overlap)	6 (3+3)	5 (3+2)	4	4	4	4	2- (overlap)
MM #	41-43	44		55	59	63	67 -70	70-71

Formal Divisions	B (12)		A			"fanfare" (1)	Free Formal Treatment =>			"cadenza" Codetta
Phrase	c	c'	a	a'	b	a =>	FL-2 ' '	b	a"	FL-3
Phrase Length	6 (3+2 +1)	6 (3+2 +1)	4	4	4	4	1- (overlap)	4	5	n/a
MM #	72	78	84	88	92-95	96-99	100	100-103	104- 108	109 - 129

FL = Franz Liszt's own creation

Liszt, *Capriccio alla turca*, Dervish Section (mm. 130–235)

Formal Divisions	trans. =>	**Theme**	**Var. 1**		**Var. 2 (trans =>)**
Phrase		"dervish"	2nd voice enters	"little cadenza"	"transitional" var.
Phrase Length	2	8			
MM #	130	132	149	164	165

Formal Divisions	**Var. 3**	further development	**Var. 4**			trans. =>
Phrase	"eruption"	trading voices - LH & RH		"fanfare" modified		
Phrase Length	4+4+4+4	2	8	4 (2 + 2)	8	5 (4+ 1)
MM #	179	195	211	19	223	231 - 235

Liszt, *Capriccio alla turca*, Final March (mm. 236–356)

Formal Divisions	A (12 extended)			FL "cadenza" phrase ending	A (15)			
Phrase	a	a	a (not b)	FLL - 1	a	a	b	b - modulated
Phrase Length	4	4	3 +	1	4	4	4	3
MM #	*236 - 239*	*240 - 243*	*244 - 246*	*247*	*248 - 251*	*252 - 255*	*256 - 259*	*260 - 262*

Formal Divisions	C (10)	trans =>	A (12)			A (8)		B (11)	
Phrase	FLL - 2 "dervish"	FLL-3 "FANFARE"	a	a	b	a		c	c'
Phrase Length	2+2+2+2+2	2	4	4	4	4	4	6 (3+3)	5 (3 + 2)
MM #	*263 - 272*	*273 -274*	*275*	*279*	*283*	*287*	*291*	*295*	*301*

Formal Divisions	A (12)				Coda trans.	"cadenza" Codetta			‖
Phrase	a	a'	b	a	a	FL-3 '	a	"dervish"	
Phrase Length	4	4	4	4	2+1+1	n/a	1+1+2	2+2	n/a
MM #	*306*	*310*	*314*	*318*	*322*	*326 - 343*	*340*	*344*	*351 - 356*

FL = Franz Liszt's own creation
FLL = Franz Liszt's own creation in the last March

BIBLIOGRAPHY

Anderson, Keith. "Fantasies on Operas by Donizetti." Liner notes for *Fantasies on Operas by Donizetti*, by Sigismond Tharberg, performed by Francesco Nicolosi (piano). Marco Polo 8.223365, 1991. Compact disc.

Banowetz, Joseph. *The Pianist's Guide to Pedaling.* Bloomington: Indiana University Press, 1992.

Bowen, Catherine Drinker. *"Free Artist": The Story of Anton and Nicholas Rubinstein*. New York: Haddon Craftsmen, 1939.

Burkholder, J. Peter, Donald Jay Grout, and Claude V. Palisca. *A History of Western Music*. 8th edition. New York: W. W. Norton, 2009.

Clark, Solee Lee. "Franz Liszt's Pianistic Approach to Franz Schubert's Songs: *Müllerlieder* LW. A128." DMA document, West Virginia University, 2008.

Hamilton, Kenneth. *After the Golden Age: Romantic Pianism and Modern Performance.* New York: Oxford University Press, 2008.

Hinson, Maurice. *The Pianist's Guide to Transcriptions, Arrangements, and Paraphrases*. Bloomington: Indiana University Press, 1990.

Howard-Jones, Evlyn. "Arrangements and Transcriptions." *Music & Letters* 16, no. 4 (October 1935): 305–11.

Kirby, Frank Eugene. *Music for Piano: A Short History.* New York: Free Press, 1966.

Kozlovsky, Michel. "The Piano Solo Transcription in the Romantic Period: Three Examples from Liszt, Godowsky and Busoni." DMA document, Indiana University, 1983.

Kregor, Jonathan. *Liszt as Transcriber*. Cambridge: Cambridge University Press, 2010.

Lang, Paul Henry. "Liszt and the Romantic Movement." *Musical Quarterly* 22, no. 3 (July 1936): 314–25.

Liszt, Franz. *Liszt Letters in the Library of Congress*. Edited by Michael Short. Franz Liszt Studies Series, edited by Michael Saffle, no. 10. Hillsdale, NY: Pendragon Press, 2003.

Lott, R. Allen. *From Paris to Peoria: How European Piano Virtuosos Brought Classical Music to the American Heartland*. Oxford: Oxford University Press, 2003.

McArthur, Alexander. *Anton Rubinstein: A Biographical Sketch*. Edinburgh: Adam & Charles Black, 1889.

Park, Yu Jung. "Franz Liszt's Transcription of Beethoven's *An die ferne Geliebte*: A Guide to Performance." DMA document, Temple University, 2014.

Rivera, Lino Rivera. “Transcriptions, Arrangements, Paraphrases, and Metamorphoses for Solo Piano.” DMA document, University of Maryland at College Park, 1997.

Rubinstein, Anton. *Autobiography of Anton Rubinstein 1829–1889*. Translated by Aline Delano. New York: Haskell House, 1969.

———. *Music and Its Masters: A Conversation*. Translated by John P. Morgan. London: Augener, 1896.

Sabaneev, Leonid. “Anton Rubinstein (Born November 28, 1829).” *The Musical Times*, 70, no. 1041 (November 1929): 977– 980.

Sachs, Harvey. *Virtuoso*. New York: Thames & Hudson, 1982.

Saffle, Michael. *The Music of Franz Liszt: Stylistic Development and Cultural Synthesis.* London: Routledge; Taylor & Francis Group, 2018.

Schonberg, Harold C. *The Great Pianists*. New York: Simon & Schuster Paperbacks, 1987.

Searle, Humphrey. *The Music of Liszt.* New York: Dover, 1966.

Sitsky, Larry. *Anton Rubinstein: An Annotated Catalog of Piano Works and Biography.* Westport, CT: Greenwood Press, 1998.

Solomon, Maynard. *Beethoven*. 2nd edition. New York: Schirmer Books, 1998.

Taylor, Philip S. *Anton Rubinstein: A Life in Music*. Bloomington: Indiana University Press, 2007.

Walker, Alan. “Liszt and the Schubert Song Transcriptions.” *Musical Quarterly* 67, no. 1 (January 1981): 50–63.

———. *Reflections on Liszt*. Ithaca, NY: Cornell University Press, 2005.

Watson, Derek. *Liszt*. New York: Schirmer Books, 1989.

Weber, William. *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms.* New York: Cambridge University Press, 2008.

Scores

Beethoven, Ludwig van. *Die Ruinen von Athen*, Op. 113. Ludwig van Beethoven Werke, Series XX, Nr. 207. Leipzig: Breitkopf & Härtel, 1864.

Beethoven, Ludwig van. Symphony No. 6, Op. 68. Symphonies Nos. 5, 6 and 7 in Full Score Ludwig van

Beethoven. Edited by Henry Litolff. Braunschweig: Henry Litolff's Verlag, No. 2770, ca. 1880. Reprinted by Dover Publications, 1989.

Chopin, Frédéric. *Ballade* No. 4, Op. 52. Complete Works for the Piano, Vol. 5. Edited by Carl Mikuli. New York: G. Schirmer, 1894.

Liszt, Franz. *Capriccio alla turca sur des motifs de Beethoven (Ruines d'Athènes)* Pour piano par F. Liszt, R 125, SW 388. Neue Liszt-Ausgabe. Series II, Freie Bearbeitungen VII. Edited by Imre Mezo and Imre Sulyok. Budapest: Editio Musica, 1988.

Rubinstein, Anton. *Turkish March*. Edited by Carl Deis. New York: G. Schirmer, 1917.